THE LINGUITIC FEATURES OF TV COMMERCIALS AND THE ATTITUDES OF SAUDI CONSUMERS

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LIST OF ABBREVIATIONS

TVC	Television Commercial
VO	Voice Over
AIDA	Awareness, Interest, Desire, and Action
L1	First Language
L2	Second Language
CA	Classical Arabic
CoA	Colloquial Arabic
SA	Standard Arabic
EFL	English as a Foreign Language

LIST OF APPENDICES

ARABIC TRANSLIETARTION SCHEME

ARABIC SOUND	SYMBOL	PHONETIC DESCRIPTION
ء	/ʔ/	glottal stop
ب	/b/	voiced bilabial stop
ت	/t/	voiceless alveolar stop
ث	/ θ/	voiceless dental fricative
ج	/ʤ/	voiced alveopalatal affricate
ح	/ħ/	voiceless pharyngeal fricative
خ	/x/	voiceless uvular fricative
د	/d/	voiced alveolar stop
ذ	/ ð/	voiced dental fricative
ر	/r/	voiced alveolar approximant
ز	/z/	voiced alveolar fricative
س	/s/	voiceless alveolar fricative
ش	/ʃ/	voiceless alveopalatal fricative
ص	/ṣ/	voiceless velarized alveolar fricative
ض	/ḍ/	voiced velarized alveolar stop
ط	/ṭ/	voiceless velarized alveolar fricative
ظ	/ðˤ/	voiced velarized interdental fricative
ع	/ʕ/	voiced pharyngeal fricative
غ	/ʁ/	voiced uvular fricative
ف	/f/	voiceless labiodental fricative
ق	/q/	voiceless uvular stop
ك	/k/	voiceless velar stop
ل	/l/	voiced alveolar lateral
م	/m/	voiced bilabial nasal stop
ن	/n/	voiced alveolar nasal stop
هـ	/h/	voiceless glottal fricative
و	/w/	voiced labiovelar glide
ي	/j/	voiced palatal glide
كسرة	/i/	short high front unrounded
فتحة	/a/	short low front unrounded
ضمة	/u/	short high back rounded
ياء ممدودة	/i:/	long high front unrounded
ألف ممدودة	/a:/	long low front unrounded
واو ممدودة	/u:/	long high back rounded

THE LINGUISTIC FEATURES OF TV COMMERCIALS AND THE ATTITUDES OF SAUDI CONSUMERS

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ABSTRACT

This study examines three linguistic features in Arabic TV commercials, viz. the influence of foreign languages, syntactic complexity and Arabic varieties, i.e. standard and colloquial. The study also investigates the attitudes of Saudi consumers regarding these three features.

The study discusses the three linguistic features in terms of the following issues:

1) Proportion of Arabic TV commercials containing foreign expressions
2) Foreign languages used in Arabic TV commercials
3) Foreign words and expressions in different parts of the TV commercials
4) Consumers attitudes towards the usage of foreign languages in TV commercials
5) Proportion of syntactically simple structures and syntactically complex structures
6) The effect of syntactic complexity on the persuasiveness of the TV commercials
7) Patterns of using Standard Arabic and Colloquial Arabic in TV commercials

8) Arabic dialects appealing to consumers

The study is based on 302 TV commercials collected from an Arab channel for the analysis of the three features being tested. Then, the study explores the attitudes of consumers through a questionnaire distributed to 100 different subjects.

The findings of the study reveal that majority of TVCs include foreign words or expressions and the most foreign language used is English. The results also show that most foreign elements in TVCs are found in brand names. There are differences among subjects’ attitudes towards the usage of foreign languages as some of them support it while others don’t. As for syntactic complexity, simple structures appear more than complex structures in the TVCs. However, subjects prefer the different kinds of complex structures to simple structures. The study indicates that there are different patterns for the use of Standard Arabic and Colloquial Arabic in the TVCs. Moreover, the answers of the subject indicates that the Egyptian dialect is the most popular and preferred dialect for TV commercials.

Chapter One

Introduction

1.1 Study Background

Advertisements persuade, remind, influence, change opinions and even change emotions and attitudes (White, 1993:55). In order to reach such an effect, advertisers use different techniques and strategies to attract the attention of consumers and to leave solid impact on their minds. One of the areas advertisers rely on to unleash their creativity is the verbal elements in advertisements which include the brand name, the slogan, the Voice-Over (VO), the jingle or the lyrics of the music associated with the advertisement. The verbal elements in advertisements serve as a form of attention-seeking devices in order to establish an image for the brand. Goddard (2002:13) asserts that a written advertisement "could be said to have its own paralanguage, as a result of the type of clothing the copywriter has chosen for it". Within the area of advertisements' copywriting, different creative techniques are employed to attract and affect the consumers to desire the product such as using or mixing foreign languages, manipulating the order of the words, using different varieties of the language and including different aspects of the spoken colloquial or slang language. Very important questions arise after analyzing the different techniques used by advertisers; what are the attitudes of consumer towards such techniques? Do these techniques really help leaving a solid impact? Is this impact positive or negative? It should be crucial for advertisers to know how to choose important elements in their advertisements such as the slogan, the brand name or even the variety of language used from the point of view of the consumer. The attitudes of

consumers towards the various advertising techniques are of great importance to both advertising agencies and linguists. Linguists are interested in the discourse of advertising because it is a part of modern communication and because it has implication for communication in general. Therefore, the attitudes must be defined and understood in order to produce better advertisements in the future, on one hand, and to understand the emerging linguistic trends in the society reflected in advertisements, on the other.

Any piece of material can be creatively used for advertising. Advertisements may appear in magazines and newspapers or on the internet. They can also be placed on shopping carts, sides of cars and buses, backs of tickets or bills etc. However, the most important and effective medium is television because it integrates words, sounds and pictures (White, 1993:88). In a survey conducted in 2005 in Russia, 95% of the subjects responded that they notice television commercials (TVCs) while watching TV programs in contrast with magazine advertisements which are noticed by only 38% and internet advertisements which are noticed by only 8% of the population (Ustinova, 2006). The fact that television is considered the most effective medium in advertising is also reflected in the high prices of advertising on TV especially during prime times. Hence, investigating the language of advertising in TVCs in particular is very important as it is the most effective way to communicate to a large number of people.

1.2 Purpose of the Study

The study aims to investigate Saudi consumer attitudes towards three linguistic features in TVCs, viz. the influence of foreign languages, syntactic complexity and different varieties of Arabic, i.e. standard and colloquial (Holmes, 2001: 74). TVCs

sometimes contain foreign words in brand names, logos or music etc. The existence of more than one language in an advertisement raises different issues such as intelligibility and socio-psychological impact of a particular language on different audiences of different socio-economic backgrounds (Martin, 2002:382). It must be noted that English is the most used foreign language in advertising messages in non-English-speaking countries (Piller, 2003:175). This phenomenon might seem prestigious and modern to some people and might be considered odd by other people. Therefore, the study reported here attempts to investigate the attitudes of Saudi consumers towards such influence.

The study also investigates the different syntactic constructions employed in advertisements and how they may affect Saudi consumers' attitudes towards the advertisement. The global advertising discourse is characterized by using persuasive structures such as imperative clauses, juxtaposition of sentences or phrases, elliptical comparatives, modal constructions and indefinitizers (Ustinova and Bhatia, 2005:497). Lowrey (1998:188) emphasizes that most copywriting guidelines suggest that simple structures are the best, and using complex syntactic constructions such as long headlines, negations and passive constructions should be avoided. However, many advertisements do not follow such guidelines but are still considered successful. Therefore, it will be of great interest to find a correlation between the construction of the copy of the advertisement and its' persuasiveness as a whole. For instance, which syntactic construction is more appealing to consumer: simple or complex?

Finally, Arabic TVCs use different varieties of the language, mainly the colloquial and the standard varieties (Elgibali, 1996:2). So it is reasonable to test consumer attitudes towards the usage of these two varieties in the domain of

advertising. Moreover, it will be very interesting to find out which dialect in the colloquial language is considered more appealing to the consumers.

1.3 Significance of the Study

The language of advertising has attracted the attention of many researchers from different fields over the last three decades (e.g., Bhatia, 1987; Haarmann, 1989; White, 1993; Gully, 1996; Al-Olayan and Karande, 2000; Piller, 2003; Kalliny and Gentry, 2007; Hamdan and Abu Hatab, 2009) which may be considered a sign that the field of advertising is such an interesting and important field.

Advertising is an investment. In TVCs, time is money and every second counts. Therefore, it is worth conducting different kinds of research to help the advertisers ensure that these seconds are invested in the right way and that the message goes in the right direction to the right audience and knowing the right means.

The study also contributes to the debate over advertising standardization versus advertising adaptation presented in 1.6.3.

One of the major concerns of advertisers is the language they use to communicate with their consumers. Therefore, it is very useful to explain consumer attitudes towards the content of the messages conveyed. Many of the studies conducted in this area, from a linguistic point of view, focus mainly on the advertisements themselves (e.g., Martin, 2002; Friedrich, 2002; Ustinova and Bhatia, 2005) and how they differ from one country to another (e.g., Gerritsen, et al., 2007). However, the consumer's point of view is also very important as they are the receiver of the advertisements and their attitudes and reactions are very important for any advertisement to succeed.

Finally and most importantly, by exploring people's attitudes towards some of the features that emerge in the medium of advertising, one will be able to have a general sense of the status of these aspects in the society as advertisements may be considered mirrors to what is happening in the society.

1.4 Study Questions

The objective of this study is to examine three linguistic features of TVCs, namely, the influence of foreign language, different syntactic constructions and language varieties in recent TVCs aired on a popular TV channel, viz. Middle East Broadcast Channel 1 (MBC1). These features and the attitudes of Saudi consumers of different socio-economic backgrounds towards these specific features are also explored. Following are the questions the study aims to answer. Each linguistic feature will have its own set of questions.

A. Usage of Foreign Language

1. What is the percentage of TVCs that contain foreign elements? What is the most frequent foreign language used?
2. In which part of TVCs do foreign words and expressions mostly appear?
3. What are the attitudes of Saudi consumers towards such influence?

B. Syntactic Complexity

4. What are the percentages of syntactically simple constructions and syntactically complex constructions in Arabic TVCs? Lowrey (1998:187) states that complex syntax includes constructions such as long sentences, negations and questions. Following are examples for each construction from the data collected for the study reported here:

(1) أحيانا لا ندرك أننا مقيدين وننسى أن باستطاعتنا الإنطلاق بحرية

/ʔaħja:nan la nudrik ʔnanna mukajadi:n wa nansa ʔanna bi-ʔistiṭaʕa:tina al-ʔinṭla:q bi ħurijja/

'Sometimes we don't realize that we are restricted and we forget that we can go freely'

(2) لا تخافي

/la txa:fi/

'Don't be afraid'

(3) هل تبعدك الخلطات عن اهتمامك بعائلتك؟

/hal tubʕidk al-xalṭa:t ʕan ʔihtima:mik bi ʕa:ʔilatik/

'Do mixtures keep you away from taking care of your family'

5. Does the complexity of the sentence affect the persuasiveness of the TVC?

C. Language Varieties

6. Some TVCs seem to follow a certain form regarding using SA or CoA. For example, the dialogue or the presenters' description of the product in the TVC might appear in colloquial Arabic while the headline appears in SA. What are the patterns for using standard and colloquial Arabic?
7. Which language variety and/or dialect is more appealing to the consumers?

1.5 Limitations

One of the limitations of the study reported here relates to the current status of the Arabic satellite channels. According to the Arab State Broadcasting Union, there are about 520 multipurpose Arab satellite channels at present and the number is expected

to increase[i]. The corpus of this study is collected only from one channel, viz., MBC1. This channel is considered one of the most viewed channels by Arabs. Some of the TVCs are the same in several Arab channels while other TVCs in different channels are not aired on the channel from which the data were collected and hence not included in the corpus.

Another limitation relates to the population of the study. According to the latest official census of the population and households which was conducted in Saudi Arabia by the Saudi Central Department of Statistics and Information in 2010, the population of Saudi Arabia was estimated at around 27 million, with over 8.5 million non-nationals, distributed among 13 different provinces[ii]. The subjects of the study are limited to the Saudis residing in the city of Jeddah only.

1.6 Related Concepts and Issues

For the purpose of the current study, the following concepts and themes are discussed in order to provide the reader with a sufficient background. It must be noted that since the current study combines the fields of linguistics and advertising, there are some references that are purely related to the field of marketing. The first subsection provides background information on the term advertising and its implications including the definition of the advertising terms used in the current study. The second subsection outlines how advertising works. The third subsection gives an overview of TVCs and the various ways to produce an effective TVC. The fourth subsection draws attention to the standardization and adaptation debate in the advertising business which is very essential to the analysis of the data of the current study. The fifth subsection defines code-switching, code-mixing and borrowing and provides a special

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[i] See http://www.asbu.net

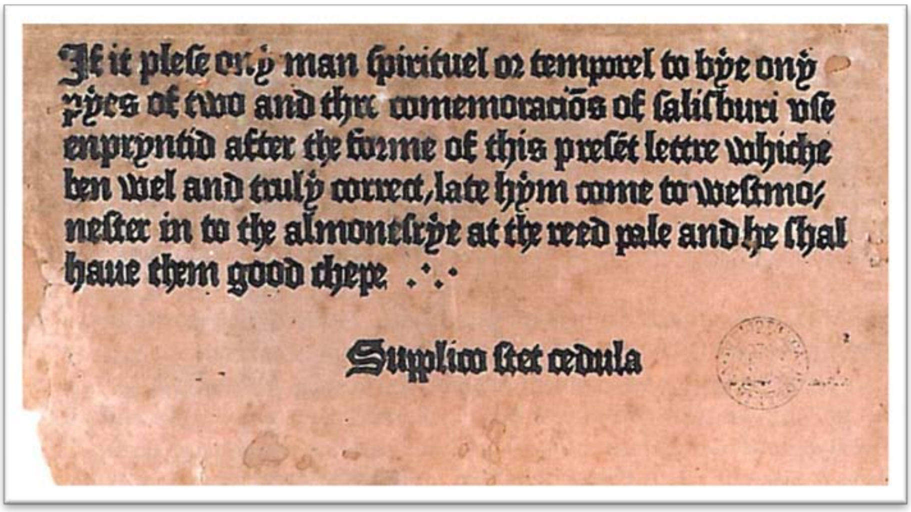
[ii] See http://www.cdsi.gov.sa

reference to advertisements and to the Arabic language. The sixth subsection presents an overview of the different varieties of Arabic. The final subsection gives the reader a glimpse on the status of English in Saudi Arabia which is also necessary for the study reported here.

1.6.1 What is Advertising

Bearden, et al. (2001) define advertising as: "a marketing communication element that is persuasive, nonpersonal, paid for by an identified sponsor and disseminated through mass channels of communication to promote the adoption of goods, services, persons, or idea". White (1993:9) describes advertising as: "a key way of helping to distinguish one brand from its competitors and of making it stand out to potential buyers".

Wells, et al. (1989) provide an overview of the evolution of advertising. Advertisements on walls and tablets giving information to people on products and events have been found in ancient Egypt and Greece. However, the main purpose for those advertisements was to inform rather than to persuade. The invention of typing and print in 1440 gave rise to mass communication and printed advertisements such as posters and newspaper advertisements started to appear by that time. Picture 1 below shows an early English advertisement written by William Caxton in 1477.



Picture 1. An Early English Advertisement by William Caxton in 1477

According to Wells, et al. (ibid), the word advertisement was first used in the Bible to indicate notification or warning. By the year 1660, the word advertisement was used to indicate commercial information especially by store owners. Until the 1880's, most advertisements appeared in newspapers because magazines were accessible by only wealthy and well-educated people. However, when magazines for general readers were introduced in late 1880's, magazines presented a new important medium for advertisements as they became highly visual and thus more effort had been devoted to producing high quality advertisements. In the twentieth century advertising witnessed a revolution as the inventions of radio, television, and internet offered new important mediums for advertisements to appear.

Advertising serves three important objectives. The first is to inform potential customers about new products and services available in the market. The second is to persuade consumers to purchase available products they already know. The third

objective is to remind consumers of the brand in order to maintain any positive attitudes consumers have developed towards the brand (Bearden, et al., 2001).

For the purpose of the study reported here, the following advertising terms are defined. The definitions are taken from Urdang (1977) and Sutherland and Canwell (2004):-

Copy: An advertising term which encompasses all spoken words or written text in an advertisement. The creation and wording of the promotional message is usually undertaken by an experienced copy writer.

Copywriter: A person either an advertising agency employee or a free-lancer employed to create the advertising copy

Headline: The largest display matter of an advertisement, setting the theme of the copy

Jingle: Songs or tunes about a product or service that usually carry the advertising theme and a simple message

Slogan: Sentence or phrase that is repeated consistently in different advertisements to express the central message

Voice Over (VO): The voice of a narrator or commentator who is not seen in motion picture or TV.

1.6.2 How Advertising Works

Advertising has been of interest to many scholars (e.g., Martineau, 1971; Brozen, 1974; Roman and Maas, 1976; Benn, 1978; Vestergaard and Schroder, 1985; White, 1993; Goddard, 2002; Cook, 2001; among others). In order to explain the process of producing an advertisement, it is useful to start with the definition of advertising provided by Wells, Burnett, and Moriarty (1989:8). It includes four important features and dimensions. Wells, et al. defines advertising as: "*paid nonpersonal communication* from an identified *sponsor* using *mass media* to persuade or influence an *audience*" (emphasis added). Each of these dimensions is discussed separately below.

Advertising is considered a form of communication. Vestergaard and Schroder (1985) provide three important distinctions to show what advertising communication covers. The first distinction is between verbal and non-verbal communication. Verbal communication is the speech people use when they talk to each other while non-verbal communication includes facial expressions and body gestures when people communicate. Vestergaard and Schroder (ibid:2) emphasize that the "simultaneous use of verbal and non-verbal communication" is very important in advertising and other disciplines such as plays and films. The second distinction is concerned with the communication situation. There is private communication between persons known to each other such as communication between friends and family. On the other hand, there is public communication in which an anonymous public is involved such as newspaper articles, plays, films and advertising. The final distinction is between one-way and two-way communication which is somehow related to the previous distinction between private and public communication. Two-way communication

takes place in private conversations where participants take turns in the conversation while in one-way communication there is only one speaker talking to an anonymous public who cannot respond to him/her. Based on the distinctions above, we can say that advertising is a combination of verbal and non-verbal communication that occurs in a public situation involving one-way communication.

According to Bearden, et al. (2001), the sponsor of any advertisement is the company or firm that owns the product, however, most companies hire advertising agencies to create advertising campaigns and to buy spaces in the media. In order to meet the three main objectives of advertising presented in 1.6.1 below, i.e. informing, persuading and reminding, big companies usually follow an integrated marketing communication mix. This marketing plan aims to reach the targeted consumers such as advertising, public relations, sales promotions, personal selling and direct marketing. However, because of its high penetration, advertising is considered the most recognized form of marketing communication.

Advertisers use media such as television, radio, billboards, magazines, newspapers and the internet to advertise. Bearden, et al. (2001:395) emphasize that advertisers must use multimedia campaigns which include television, print advertisements, billboards and more in order to establish an "integrated marketing communication program".

Wells, et al. (1989) claim that there are many important characteristics that say a lot about how the consumers behave. The first important characteristic is age. People in different stages of their lives have different needs and therefore advertisers must use an approach that is suitable for each stage. The second important characteristic is gender. There are different demands for men and women and therefore different

products, services and advertising strategies are needed in many advertising cases. However, we should not neglect that there are products that can be unisex such as sunglasses. The level of education of the consumer is also sometimes considered when creating an advertising campaign. For example, advertisers may include scientific or technical terms in the advertisement if they are targeting highly educated consumers who are aware of these terms. The income of the individual may also play a major role in identifying him/her as a consumer. The ability of the individual to buy the product will indicate whether he is a potential consumer or not. Bearden, et al. (2001) present an advertising hierarchy of effects that may influence the behavior of consumers in order to make them purchase the product. The hierarchy is shown in Figure 1 below.



Figure 1. Advertising hierarchy of effects

Advertisers publish or broadcast advertisements in media in order to achieve message exposure. One of the challenges that advertisers had to overcome is that consumers are watching television or reading a magazine not because of the advertising material. Therefore, it is very important to attract the consumers' attention to the advertisement which is primarily based on the creativity of the advertisement. Then, it is important that the consumer understands the message attempted by the advertiser. Acceptance of the advertisement is essential to develop positive attitudes

towards the advertised product or service. Finally, retention occurs when consumers store the advertisement in their long-term memory and retrieve it when they make purchase decisions.

Another famous model in the advertising business is the Awareness, Interest, Desire and Action model (AIDA) presented in Figure 2 below. Consumers have minds, emotions and senses. The AIDA model attempts to explain the psychological process that goes in the minds of the consumers. An advertisement should first attract the attention of consumers and then it has to arouse their interest. But for a purchase to take place there has to be a desire for the product and if it is there, the consumer finally would take action and buy the advertised product (White, 1993:56).



Figure 2. The AIDA model

Attitudes of consumers are important to advertisers as they influence the image of the brand advertised. Positive attitudes lead to preference of the brand while negative attitudes will not lead to persuade consumers to buy the product. Attitudes represent

the way people feel about objects, persons, ideas that lead to particular behavior. Changing attitudes can be very difficult. Therefore, establishing positive attitudes is very important in the field of advertising as by modifying attitudes towards a brand, advertising is expected to work successfully (White, 1993:58).

1.6.3 TVCs

TVCs are shown in breaks which occur at intervals during different programs (White, 1993:122). Roman and Mass (1976:13) claim that in TVCs "good means effective" and that TVCs must persuade the consumer to buy the product advertised. Roman and Mass (ibid:14) explain ten ways to get a more effective TVC; the following four are of special importance to the current study. One way is to grab the viewers' attention in the first 5 seconds of the commercial. Another tip is to be single-minded and avoid complication in the TVC because a good commercial doesn't make the viewers do a lot of mental thinking. It is also very important to write the name of the product in order to implant it in the minds of the viewers. Furthermore, products should be treated as persons with special personalities. Therefore, the tone of the advertisement must reflect the personality of the product. Another significant advice is to avoid "talky" commercials and look for the best words that consumers understand and can memorize easily.

Wells, et al. (1989) compare the advantages and disadvantages of using TVCs as a marketing tool. The most important advantage of TV is that many people watch it regularly and that's what makes television reach a large number of people. Another important advantage is the interaction between sound and picture which creates a very strong impact. The dramatic capacity of TV also can make products seem exciting and interesting. Despite the importance of TVCs, there are still some disadvantages. The

first disadvantage is the very high cost of producing and broadcasting TVCs. The high costs of TVCs include the filming, the costs of talents especially if they were celebrities, the prices charged by TV channels for spots especially during popular programs and prime times. Another disadvantage is that TVCs suffer from nonselective audience. TVCs communicate with responsive and interested audience as well as unresponsive and uninterested audience.

Advertisers choose one of many forms for TVCs in order to communicate their message. In the language of advertising, it is "connotation that as much as the stated meaning that has the power to attract and entertain" (Durant and Lambrou, 2009:95). Roman and Mass (1976:19) list six basic techniques for the TVCs. Below is a brief account of each technique along with an example taken from the data collected for the study reported here. The first technique is demonstrating the advantages of the product. For example, a commercial for a dishwashing liquid may show a very dirty dish and how the liquid cleans the grease very easily. The second technique is testimonials that tell the viewers that the claim is true. A kind of toothpaste commercial may utilize a testimonial by a dentist to make the consumers buy the idea that this particular toothpaste is effective. The third technique is using presenters to talk about the product. Perhaps, the effectiveness of this technique relies on the presenter him/herself. The fourth one is the slice-of-life technique which may be highly persuasive as it involves the people around the product. For example, a TVC that shows a group of friends having fun while eating a brand of potato chips may make the targeted consumers associate the product with good times and hence this association might be highly effective. The fifth technique is the life-style advertising which shows that the product's use is social rather than functional. For example, a TVC may aim to show a modern man drinking a product of a non-alcoholic beer in

order to influence young men to follow the image of that modern man. The final technique is animation which is mostly used in advertising to children as they enjoy the cartoon characters. Yet, there are many animated TVCs that target adults in order to give the commercial a funny atmosphere. These forms are important in the analysis of the advertisements because the language is expected to accommodate the form the advertisement is following.

1.6.4 Advertising Standardization vs. Advertising Adaptation

In many instances, the product and the advertisement must meet local market needs and reflect cultural practices. Many international companies choose not to customize their advertisements and send them to consumers of different cultures and languages unchanged. However, other companies may allow following a local approach and use the national language of the targeted consumers. Therefore, cross-national advertising has two main schools of thought; standardization and adaptation. This ongoing debate of standardization and adaptation creates one of the greatest dilemmas of contemporary advertising. Mooij (2010:11) reports that: "Standardization means offering identical products worldwide at identical prices via identical distribution channels supported by identical sales and promotion programs". The most frequently mentioned reason for standardization is the homogenization of needs around the world. On the other hand, Bradley (cited in Hou, 2001:8) describes adaptation as follows: "Adaptation concerns the completely localized marketing strategies which contain no common elements".

The standardization school argues that standardizing advertisements across cultures will provide the same desired meaning to people of different cultures and keep the brand image the same all over the world. However, supporters of the

adaptation school argues that needs may be universal, but attitudes, motivations and expressions of needs vary (Mooij, 2010:11). Hence, there are linguistic, religious, legal and cultural barriers for standardizing advertisements all over the world. Goddard (2002: 60) describes copy adaptation as "adapting the text to fit the culture of its targeted group" and emphasizes that good advertising copies cannot be achieved by just translating the words but rather by "encoding the right concepts, and these concepts may well vary from culture to culture". Al-Olayan and Karande (2000:71) contribute to this debate as follows:

> Many scholars believe that it is difficult to standardize advertising and promotion in different markets. An important reason is that cultural differences such as differences in language, traditions, beliefs and music dominate communications. Other scholars have suggested that advertisements should conform to the cultural values and norms of the target market in order to communicate successfully with the audience and also to avoid triggering negative reactions toward a campaign.

Bhatia and Ritchie (2006) present a solution to the problem of globalization and localization, which is another manifestation of the standardization and adaptation debate in advertising. They suggest the use of the term *glocalization* to refer to globalization and localization at the same time. Because of the special status of English in the world being the lingua franca of the modern age, English can be a very important vehicle for the transmission of the global culture. Martin (2002:19) posits that English "tends to be associated with a certain vision of the world, rather than representing life in a particular country or a particular set of cultural values". Bhatia and Ritchie (2006) refer to the dual roles played by English in globalization and localization at the same time as English is present among many cultures around the world. Therefore, the international preference for English may solve the problem of

standardization and adaptation. Bhatia and Ritchie (ibid:543) explain the glocalization solution as follows:

> The process of localization of English parallels the process of globalization. The primary carriers of localization are undoubtedly the local languages which have come in contact with English. However, the other notable aspect of localization is the local adaptation of English. This dual role of English may appear paradoxical at first sight, but it is a natural consequence of the globalization of English. The local adaptation of English, together with its mixing with other languages both inter- and intrasententially, has enabled English to perform both global and local functions in a way which can best be termed *glocalization*.

1.6.5 Code-Switching, Code-Mixing and Borrowing

Before defining code-switching and borrowing, it is important to mention that the language of advertising forms a very evident site of language contact. Due to the phenomenon of globalization, multilingualism is becoming a very important feature of the language of advertising (Piller, 2003:171).

Gumperz (1982:59) defines code-switching as: "the juxtaposition within the same speech exchange of passages of speech belonging to two different grammatical systems or subsystems". This definition implies that code-switching can happen between different languages or between different varieties of the same language within the same utterance. Therefore, the term code may refer to a certain language or a certain variety of a language. For example, in the case of Arabic, speakers may use Arabic and English in a certain conversation and hence the situation will be language-switching. In another situation, Arabic speakers may switch between the standard variety and the colloquial variety of Arabic and hence the situation may be referred to as variety-switching.

The distinction between the term code-switching and code-mixing is controversial in the literature. Some scholars use both terms interchangeably (cf. Poplack 1980). Others differentiate between both terms (cf. Hoffmann 1991). According to those who differentiate between the two terms, code-switching and code-mixing, code-switches occur across phrase or sentence boundaries while code-mixes occur within sentences and usually involve single lexical items. Hoffmann (1991:104) discusses the difference between code-switching and code-mixing: "Switches occurring at the lexical level within a sentence (intra-sentential switches) are referred to as 'code-mixes' and 'code-mixing'. On the other hand, changes over phrases or sentences (inter-sentential), including tags and exclamations at either end of the sentence, are called 'code-switches' and 'code-switching'". Poplack (1980:608) presents another type of code-switching and that is tag-switching which involves tags of certain languages inserted into an utterance of a different language. The study reported here will use the terms code-switching and code-mixing interchangeably to cover both phenomena.

Holmes (2001) mentions some reasons for instances of code-switching to happen. One reason is the nature of the topic being discussed. The speaker might feel more comfortable to discuss a topic using a certain language. People may also switch the language if they are quoting somebody and they want to use the exact words. Furthermore, code-switching may occur to signal an ethnic group membership by the speaker or to serve a metaphorical purpose intended by the speaker. According to Holmes (ibid:41), codes may represent social meanings and speakers use them just as people use metaphors to represent different meanings. Metaphorical switching, in particular, is of special importance to the current study. As the data of the study reveal, it is very common in Arabic advertisements to switch the code either from

Arabic to another foreign language or from the standard variety to the colloquial variety to demonstrate another level of communication. For example, an Arabic advertisement may switch to English to include a technical term in the copy just to make the product look professional.

Two of the most comprehensive works on the linguistic constraints of code-switching and mixing are Poplack (1980) and Sankoff and Poplack (1981). The first constraint is referred to as the equivalence of structure. Poplack (1980:586) posits that code-switches occur where juxtaposition of the first language (L1) and the second language (L2) elements does not violate the syntactic rules of either language. Another constraint is the size of constituent constraint which states that major and main constituents such as sentences and clauses tend to be switched more frequently than smaller constituents, for example, nouns, determiners, verbs, adverbs and adjectives.

The difference between code-mixing and borrowing is that borrowing happens as a result of lack of vocabulary in a certain language (Holmes, 2001:42) and that borrowed words, or loanwords, are used by even monolinguals who may or may not be aware of their foreign origin (Romaine, 1989:55). Most languages borrow from each other. English, for example, borrowed many words from different languages over the centuries. Today, English is giving many words to other languages such as computer, television, telephone etc (Hoffmann, 1991:101).

The process of adapting a foreign word into the local or native language takes time to be accomplished. Weinreich (1964) gives three important reasons for borrowing to happen. The first reason is universal as all languages need to name new things, persons, places and concepts that do not have any linguistic expressions equivalents in the native language. The second reason is the low frequency of certain

words in the language. The third reason is to resolve the clash of homonyms. As in any other language, borrowing by Arabic is necessary to develop its' vocabulary in order to be able to discuss several issues.

Bateson (1967) discusses the lexical development of Arabic words. He states that there are many words in Arabic that are fully adapted and one cannot distinguish them except by investigating their etymology. Examples of these words are *sirat* from Latin *strata* and *jugrafiya* also from Latin. Bateson (ibid) adds that in the last and current centuries, the nationalism of Arabs motivated them to resist borrowings from different European languages and many Arabic alternatives were presented to substitute the foreign words. However, many foreign words of different European languages have been borrowed completely although they have some Arabic alternatives such as *tilivizion*, *tilifon*, *kukteil* and *film*. It is important to emphasize that there is variation among Arabs on how these words are pronounced in comparison to the source languages. For example, *tilifon* can be pronounced as *tilifon* or *talafon*.

Mahadin (1996) studies the word formation of Arabized words. He reports that certain morphological elements are easier to be adapted than other elements. For instance, concrete nouns are easier to be integrated than abstracts and grammatical elements. He claims that simple derivation is one of the important processes to incorporate newly introduced words. In simple derivation, the morphology of the borrowed word is modeled according to the Arabic *ʔawzan*. Mahadin (ibid) identifies two groups of borrowed words. The first group includes words that can be productive for other derivations. For example, the word *telephone* which can be derived to *yutalfin*. The other group includes borrowed words that cannot be completely integrated because of their incompatibility with the structure of Arabic such as the word *ambulance*.

1.6.6 Varieties of Arabic

The situation of Arabic today can be described as an example of diglossia, which is the use of two different varieties of the same language in different situations with one regarded as high and the other low (Holmes, 2001;27). The two main variants in Arabic are Classical Arabic (CA) and colloquial Arabic (CoA). However, there are more terms for CA that are used in a more specialized way. For example, the term CA is used to refer to the language of Quran and pre-Islamic poets, the term Literary Arabic refers to the language of medieval Islam and the term Modern Standard Arabic (MSA) refers to the modern use of CA (Bateson, 1967:75). In the study reported here, the term Standard Arabic (SA) will be used as a cover term for the standard variety of Arabic. SA requires special training even by Arabs because it is different from the language used at home or in everyday life. SA is the official language in all twenty two Arab countries and is one of the six official languages of the United Nations. There are many contexts that demand the use of SA. For example, all books, newspapers, TV or radio news and formal speeches are in SA. It should be noted that in many instances, the origin of the speaker of SA can be traced because his/her speech might be influenced by the pronunciation of the native colloquial variety he/she speaks.

CoA has many regional varieties that represent everyday spoken language. These varieties differ from one another with mutual unintelligibly decreasing as the geographical distance between them increases (Aoun, et al., 2010:2). Hence, major differences in the vocabulary or the pronunciation of the different dialects prevent the speakers' understanding of each other. For instance, it might be difficult for a Syrian to understand a variety spoken in Morocco. The colloquial varieties are often used in

the media in programs like talk shows. The main four geographical linguistic groupings are the Maghreb, Egypt, the Levant and the Gulf (ibid). The norm is that colloquial varieties are unwritten (Al-Wer, 1997:254). However, Arabic colloquial varieties found their way to be written in different contexts such as poetry, internet chatting and also in advertisements. It is also noticeable that colloquial varieties of Arabic are more hospitable to foreign borrowings than SA which may adapt borrowings long time after it is first established in the colloquial varieties such as the word *internet*.

1.6.7 English in Saudi Arabia

A number of researches explored the status of English in different countries of the Middle-East such as Egypt, Tunisia and Jordan (cf. Schaub, 2000; Daoud, 2001; Hamdan and Abu Hatab, 2009). However, the status of English and the variety of functions associated with it vary from one country to another in the Middle-East depending on the social and political backgrounds of each country. Most Arab countries were under different forms of British and French colonial rules during the nineteenth and twentieth centuries. Therefore, English and French are the most commonly used second languages in the Arab countries. Perhaps, the special situation of English as the lingua franca of the modern age gave an additional rise to the status of English in the Middle-East. As for Saudi Arabia, Zughoul (cited in Al-Saqqa, 2001) investigates the lexical interference of English in the eastern province of Saudi Arabia in the years 1973-1976. He conversed casually with students, workers, shop keepers and the general public in order to collect every foreign word that could be traced back to English. The findings of the study reveal that borrowed words were

given the morphological inflections of Arabic. Furthermore, the semantic features of most borrowed words were restricted to conveying special meaning in a specific area.

In order to understand the situation of English in Saudi Arabia, it is useful to refer to Kachru's (1985) model of the three circles of English, presented in Figure 3 below, which represents the types of spread of English, the patterns of acquisition and the functional domains in which English is used across cultures and languages (Kachru, Kachru, and Nelson (2009:292).

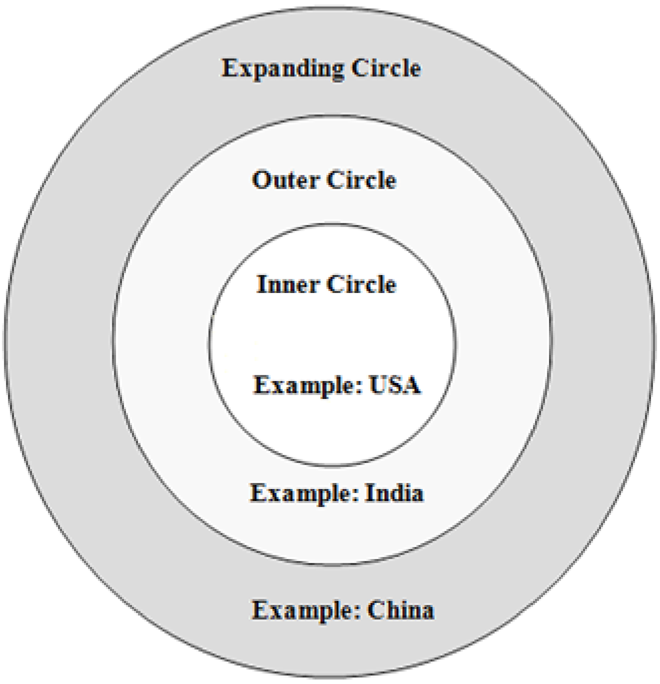


Figure 3. Kachru's model of the three circles of English

The first circle is the *inner* circle and it includes countries like the United Kingdom, the United States of America and Australia where English is the primary

language. The second circle is the *outer* circle and includes countries like India and Singapore where English is widely used for internal purposes. The third circle is the *expanding* circle where English is treated as an international language and the society learns English as a Foreign Language (EFL) such as China and Russia. Based on this classification, Saudi Arabia belongs to the third circle which is the expanding circle since English is considered an international language that is restricted to specific contexts such as business, trade and education and is learned as EFL.

The rapid economic growth in Saudi Arabia plays a major role in the spread of English among the public. The economic openness provides many opportunities for investment in different fields, which attracts international companies and firms to launch or franchise their business in Saudi Arabia. This, of course, gives rise to the status of English since it is the official language of business in Saudi Arabia. Furthermore, English has become an essential job requirement by many companies.

In Saudi Arabia, the school system consists of 12 years. The first 6 years are the elementary stage, the following 3 years are referred to as the intermediate stage and the final 3 years are the secondary stage. The total number of years of English instruction in Saudi Arabia in public schools is 6 years starting in grade one of the intermediate stage. At university, many subjects are taught in English in different fields such as medicine, engineering and science.

Another apparent fact which shows the dominance of English in Saudi Arabia is the large number of foreigners who live and work in Saudi Arabia. Saudis usually communicate with the foreigners who come from many different countries such as the Philippines, India, Pakistan etc, using a very simplified version of Arabic, a pidgin, or just English, regardless of the their proficiency in the language.

1.6.8 Jeddah's Language Landscape

Jeddah is the second largest city in Saudi Arabic after Riyadh. Its population is estimated to be around 3.4 millions[i]. Jeddah is the main gateway for the two holy mosques in Makkah and Al-Madina and it receives millions of pilgrims from many different areas around the world every year. The economical boom also attracted many Saudi and foreign employees and workers to the city. Therefore, Jeddah may be considered a cosmopolitan city. In Jeddah, there are locals, people from other areas in Saudi Arabia, pilgrims who stay and become residents of the city and employees and workers from many different areas in Saudi Arabia and different Arab and foreign countries. As for the Arabic dialects spoken in Jeddah, the main dialect is Hijazi which is also spoken in Makkah and Al-Madina. There are also other dialects from other different areas in Saudi Arabia and different Arab countries spoken by the people who come from areas within Saudi Arabia or Arab and foreign countries but live in Jeddah.

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[i] www.jeddah.gov.sa

Chapter Two

Review of Related Literature

2.1 Introduction

This chapter gives an overview of the studies relevant to the three domains which are investigated in the study reported here; viz. the influence of foreign languages, different syntactic constructions and different language varieties in TVCs. Unlike some of the references cited in the previous chapter which were purely related to the fields of marketing and advertising, the nature of the works cited in this chapter is mainly linguistic. The review of the literature is divided into three parts. The first part discusses the universality of language mixing in advertisement and sheds light on a number of studies carried out in this domain. The second part deals with the variation of syntactic constructions in advertisement. The last part provides an overview of the studies carried out on advertisement in the Arab countries.

The sources will be discussed in terms of the topics they cover rather than the time of their publication. However, whenever a number of studies discuss a similar topic, they will be listed chronologically in the order of their appearance.

2.2 Universality of Language Mixing in Advertisements

The usage of foreign languages in commercial advertising attracted many researchers from different cultures and countries around the world. For instance, Martin (2002) studies English in French print advertisements. She claims that the image associated with English when used as a pair language in code-mixed

advertisements is described as symbolizing modernity, technological efficiency or reliability. Her results indicate that the medium in which the advertisement appears influences the linguistic elements of that advertisement. Martin (ibid) asserts that English appears in purely French products which are known worldwide such as perfumes, cosmetics, fashion and some food products. She suggests that the proportion of English in an advertisement may be an important factor in determining its socio-psychological effect. Furthermore, she states that there is a need to conduct more research to determine the quantity and quality of English loanwords in oral mediums of advertising such as radio and television. She also emphasizes that radio and television have been neglected in favor of print media although they can provide valuable information regarding the effect of foreign melodies on consumers.

Martin (2007) investigates English in French advertising again but with special reference to the symbolic value of English and the global imagery of English being the global language of the international market. The difference between this study and the 2002 one is that the corpus here consists of TVCs, magazine advertisements, billboards, postcard ads plus interviews with members of the advertising industry. The data of the study reveal that English in French advertisements operates as a global link language in international campaigns and also as a locally created variety tailored to the French consumers. This variety is usually referred to as Frenglish. Martin (ibid: 185) asserts that copywriters in France are not willing to "relinquish" English in their advertisement despite the French government's legal restrictions. She claims that French copywriters believe that mixing English in French advertising has positive effects on the consumers.

Ustinova and Bhatia (2005) examine the convergence of English in 425 Russian TVCs run on seven TV channels in 2000, 2001 and 2003. Their study indicates that

75% of the Russian TVCs studied integrate more than one linguistic systems with English being dominant. In addition, English appears in many structural components in Russian commercials with absolute dominance in four components: labeling products, company name, wrapper and logo. The result of mixing English and Russian is a dual creativity presented in modern Russian TVCs. Ustinova and Bhatia (ibid) notice that English in Russian TVCs is used as a source for rhyming, pun, humor or allusion and that figurative language in the TVCs use Russian as well as English. One of the findings of the study is similar to the conclusion of Martin (2002) in France. The researchers believe that English in Russia is used as a socio-psychological way to attract attention of the consumers as a sign of modernization and prestige.

Ustinova (2006) studies the role of English in the emerging advertising market in Russia. She observes three types of TV advertisements: social, service and commercials in different advertising genres, e.g. print advertisement in magazines and newspapers, product labeling and TVCs. The results of her study are similar to those of Ustinova and Bhatia (2005). Her results indicate that English-Russian code-mixing is a dominant feature as 76% of the advertisements she has analyzed. The difference between Ustinova and Bhatia (2005) and Ustinova (2006) is that the latter sheds light on the attitudes of the consumers. Ustinova (ibid) claims that the attitudes of Russian people toward the foreign influence on the Russian language in general and on advertising in particular is complex and contradictory. Some are surprised by the emergence of English in everyday Russian while others think it is thoughtless and crazy. Ustinova (ibid) also notices a correlation between the type of the advertised product and the language choice for its brand name or label. She concludes that there is a clear impact of Englishization and Americanization on Russian advertisements.

Bulawka (2006) investigates the use of English and English-Polish mix in Polish magazine advertisements. Her results reveal that 79% of the 235 product advertisements employ English. Other languages such as French, Italian and German also appeared in the data. Bulawka (ibid) concurs with Ustinova (2006) regarding the correlation between the product advertised and the mixing of English and Polish. Bulawka (ibid) observes that cosmetics, clothes, medicines and mobile phones are among the products that mostly favor the use English in their advertisements. She also notices that English appears mostly in all components of the advertisement, with the product names and labeling dominating the usage of foreign languages. Bulawka (ibid) believes that the popularity of English in Polish advertisements reflects a Polish desire for westernization and internationalism.

Gerritsen, et al. (2007) take the linguistic analysis of code-mixed advertisements to another level as they included more than one country in the analysis. The researchers study the appearance of English in product advertisements in six issues of ELLE magazine in 2004 in Belgium, France, Germany, the Netherlands and Spain. The study reports on the occurrence of English in the advertisements, the role played by English in the advertisements, whether there are differences among the countries studied in the occurrence of English, whether the results of the research confirm theories about the differences in the status of English in the countries studied. The researchers apply a quantitative investigation which reveals that English occur frequently and that two out of three advertisements contain English. However, the number of the English words in the total number of words in the advertisements is small. They found that English is used for advertising products that can be associated with modernity. Finally, Gerritsen, et al. (ibid) propose a study to be conducted on the effect of using English on the consumers and their attitudes towards this use.

In a different continent and culture, Friedrich (2002) explores the use of English in different mediums of advertising in Brazil. She believes that in the advertising business, no one wants to risk intelligibility. Therefore, the use of English in advertising has to cause a positive effect without risking the understanding of the message. She acknowledges the use of made-up words in Brazilian advertisements. These made-up words, according to Friedrich (ibid:28), are intended to sound like English such as the words *dap*, *doft* and *dicorp* in order to make the words more appealing to the consumers who believe that English and English-sounding words are cute and more attractive. Brazilian advertisers make use of other foreign languages such as French and Italian to achieve certain effects such as elegance.

Some studies have also been conducted in countries where the languages use non-roman scripts. For example, Takashi (1990) analyzes the English borrowings in Japanese TVCs. Her findings indicate that English is used in Japanese advertisements to associate the product with modernity. Traditional items and services, such as funeral services, Chinese medications and Chinese and Japanese food products, are not intended to be associated with modernity and hence English is not used in such advertisements. Takashi (ibid) reports that gender, age, occupation and background of the target audience of the advertisement influence the use of loan words. The young and more modern audience has positive attitudes towards such influence and therefore advertisers include foreign expressions to attract the attention of this audience.

Lee (2006) examines mixing English in Korean TVCs. He claims that English is used in Korean TVCs to present modernity. Lee (ibid:60) categorizes the earlier studies that tackled the mixing of English in media (e.g., Bhatia, 1987, 1992; Haarmann, 1989; Martin, 2002; Piller, 2003) into three areas, viz., symbolism in use, identity constructions and globalization. In his study, Lee emphasizes that the

convergence of identity construction and globalization is important. Lee (ibid: 60) argues that "in the globalization world, the tension between global discourses and local practices produces hybridity that is interlinked with modernity by its engagement with English". His analysis reveals that there is a correlation between language code and constructions of modernity. The use of English in advertisements indicates the younger generations' modern identities while Korean monolingual advertisements indicate the older generations' traditional identities. An advertisement can be exclusively Korean or in English mixing depending on the target group of the advertisement. Similar to Takashi (1990), Lee (2006) emphasizes the role of the recipients of the advertisements.

As for the attitudes towards code-mixed advertisements, Bhatia and Ritchie (2006) identify three attitudes toward language mixing in global advertising, viz., negative, neutral and positive attitudes. The negative view is based on the linguistic concept that language mixing by bilinguals is generally regarded as a linguistic deficiency. So, if it is true that language mixing is negatively evaluated, advertisers should avoid language mixing. In the neutral view, language mixing is regarded as a low-level cosmetic effect and serves as a tool to grab the attention of the consumer. However, this use of language mixing is globally rare as Bhatia and Ritchie (ibid) claim. The third view is the positive view which considers language mixing as a systematic phenomenon that satisfies the creative needs of the advertisement. The researchers emphasize that the mixing of English in global advertising is increasing and that the socio-psychological functions allocated to English cannot be replaced by any other language.

2.3 Variation of Syntactic Constructions in Advertisements

The amount of research conducted in this area is relatively small in comparison to the body of research investigating code-mixed advertisements. One of the famous studies on the effects of syntactic features in advertisement was conducted by Lowrey (1998) who provides a framework for exploring the diverse ways in which syntactically complex constructions such as negations and left-branching passive constructions may affect the persuasiveness of advertisements. She states that most copywriting guidelines suggest that simple syntactic constructions are the best. However, she argues that the "simple is best" concept is derived from psycholinguistic research on reading comprehension which suggests that a simple text is better understood than a complex text. Nevertheless, advertising is not just about comprehension but rather about persuasion. Therefore, the criteria might be different. Lowrey (ibid) conducted three experiments in order to investigate the effect of syntactic complexity on advertising persuasiveness. In the first experiment, she tested syntactic complexity on persuasiveness in a broadcast context, the second experiment investigated syntactic complexity in a print context and the third experiment was carried out in a laboratory to examine the effects of syntactic complexity under different levels of motivation to process information. The results of her study indicate that in broadcast advertising, moderate levels of syntactic complexity affect comprehension and recognition but do not affect the attitudes of the consumers. However, in a print context, syntactic complexity may affect the persuasiveness of the advertisements. Lowrey (ibid) states that the results of the third experiment suggest that when syntax is simple, strong claims are more persuasive than weak claims. When levels of complexity are moderate, syntactic complexity interacts with motivation rather than with the ability to process information in shaping the

persuasiveness of the advertisement. Therefore, it is important to understand how processing occurs along the entire complexity continuum in the context of advertising.

Bradley and Meeds (2002) investigate the effects of syntactic complexity on consumer attitudes. They examined how surface-structure transformations affect consumer comprehension, recognition and attitudes towards slogans. The experiment they used involves low, medium and high syntactic complexity in slogans. The study is made of four structures, i.e. two (active voice, passive voice) X two (particle in place, particle moved) structures. Following are examples taken from Bradley and Meeds (ibid) illustrating each of the four structures:

Active-Particle-in-Place: Visadel digitally safekeeps your memories.

Active-Particle-Moved: Visadel safekeeps your memories digitally.

Passive-Particle-in-Place: Your memories are digitally safekept by Visadel.

Passive-Particle-Moved: Your memories are safekept by Visadel digitally.

The active-particle-in-place structure is the simple syntax condition. The active-particle-moved structure and passive-particle-in-place structure conditions represent moderate level of syntactic complexity because each has one transformation. The passive-particle-moved condition is the highly complex version since it has two transformations. The findings show that syntactic complexity does not affect the comprehension of the slogans but simple syntactic structures would enhance the recognition of the slogan when all four versions of the slogans were provided to the subjects of the study in a multiple-choice format. The study concludes that slightly varying syntax might be refreshing but too much syntactic complexity may be an overload to the advertisement. What is noticed is that Bradley and Meeds (ibid) and Lowrey (1998) use made up sentences, rather than real data in their studies.

Farsouni (1993) provides a different kind of research as he analyzed the syntactic and textual features in real advertisement copies that appeared in an American business magazine. His study presents the types of sentences, verb phrases, noun phrases, textual connectors and persuasive features used in the advertisements he has chosen. According to Farsouni (ibid), the language of the advertisements he analyzed are characterized by syntactic complexity demonstrated in recurring complex sentences, dependent clauses, subordinate structures and complex verb phrases. Furthermore, magazine advertisements are syntactically characterized by certain aspects such as dominance of the active voice, frequent use of nominal clause structures, extensive use of the pronouns (you) and (we) and occurrence of non-verbal sentences. He concludes that the language of magazine advertisements seem to be different from other language varieties such as TVCs, legal English and scientific English.

2.4 Research on Arabic Advertisements

Arabic advertisements have been studied from different angles. Some researchers analyze the content of advertisements in the Arab world in order to understand the cross-cultural differences in advertisements (e.g., Al-Olayan and Karande, 2000; Kalliny and Gentry, 2007). Luqmani and Quraeshi (1989) study the governmental, socio-economic and legal regulations that govern advertising in Saudi Arabia. Moreover, Hamdan and Abu Hatab (2009) investigate the status of English in Jordan through analyzing job advertisements published in newspapers in 1985, 1995 and 2005. Finally, a number of studies analyze the discourse of Arabic commercial consumer advertisements. Below is a summary of these studies.

Gully (1996) analyzes 150 newspaper and magazine advertisements and TVCs. The study assesses the effectiveness of language use in the advertisements and its relationship to the situational context. Following is a summery that outlines some of the main patterns identified by Gully (ibid) on the code-mixing of SA and Egyptian colloquial Arabic in TVCs:

1) Egyptian colloquial Arabic is favored for dialogue between consumers.
2) SA, including SA phonology and syntax, is preferred for narrative advertisements of a scientific nature.
3) Egyptian colloquial Arabic is often employed in advertisements for everyday consumables or domestic products used in the home.
4) SA often occurs during the course of a commercial, whether in a VO or as a part of a scene involving consumers, to give key factual information about the product such as how the product was produced.

According to Gully (ibid), some of the patterns identified above apply to written advertisements. However, SA is still the exclusive register of prestige advertisements. Moreover, the study emphasizes the role of intertextuality in the advertising context in order for any advertisement to succeed. He also assumes that the language of advertisements should not be looked at as a violation of SA because the current status of modern Arabic must be revised. According to Gully (ibid), mixing linguistic levels or codes in Arabic advertisements is chosen either for connotative or referential purposes or for creating a rhyme. The paper concludes that there are certain techniques in Arabic advertising that can be compared with British advertising.

El-Yasin and Mahadin (1996) study the purpose and influence of foreign languages in 335 shop signs in Jordan. Foreign influence in shop signs appear in the

use of foreign words, Arabic names written in Roman alphabet, borrowings, foreign brands, or even a complete foreign sign. They also report about another remarkable phenomenon, that is, the use of English syntax even if the words involve Arabic. El-Yasin and Mahadin (ibid) were also interested in the people's feedback so they interviewed some customers to elicit their attitudes towards foreign names. Interestingly, 73% of the interviewees believe that foreign name stores are more expensive. They conclude that the majority of customers think that good quality products must have foreign names. Therefore, shop keepers use foreign signs in order to attract the customers who believe that good quality is associated with foreign names.

El-Yasin (1998) observes the language of TVCs in Jordan. He studies 70 TVCs aired on Jordan Television and explores certain features in the advertising context such as ungrammaticality, the use of non-sense words and language and dialect mixing. El-Yasin (ibid) reports that besides Jordanian Arabic and SA, Egyptian and Syrio-Lebanese appear in the TVCs aired on Jordan Television. In addition, TVCs in Jordan employ foreign languages, mainly English. He asserts that the foreign influence appears in the form of old borrowings established in the Arabic language, new borrowings which still sound foreign and brand names. El-Yasin (ibid) emphasizes the success of using nonsense words in TVCs as many people recall them quickly and repeat them on different occasions.

Haddad (1998) studies the language of advertising in women's magazines in Jordan with a view of linking the linguistic theory of text analysis to the field of advertising. The study investigates the lexical, syntactic, stylistic, foreign language influence, cohesive and cultural aspects in 70 magazine advertisements. She (ibid) emphasizes that it is important for consumers to have knowledge of the textual

elements in the advertisements in order to understand the meaning of the message. Furthermore, she asserts that the data collected for the study show that advertisers resort to various components of language and culture in order to strengthen the message wished to be conveyed.

Al-Saqqa (2001) studies the English loanwords in Arabic advertisements in Jordan. The sample consisted of 500 advertisements which were analyzed at the phonological, morphological and semantic levels. She first classifies the English loanwords used into proper and common nouns. Her findings reveal that proper nouns that appear in advertisements such as Apple Mackintosh, Adidas and Galaxy are not Arabicized when used as loanwords unlike common nouns such as ice-cream, telephone, biscuit and cafeteria that may follow certain morphological derivations in Arabic. Both classes undergo phonological modifications such as sound substitution, insertion, voicing, devoicing etc. Al-Saqqa (ibid) concludes that the extensive use of borrowed words in Arabic threatens the unique features of the Arabic language.

Al-Agha (2006) investigates the translation of fast-food advertisements from English to Arabic. The aim of the study was to identify the translation strategies used in such advertisements. The findings reveal that there are two main strategies: borrowing and transliteration. Al-Agha (ibid) was also interested in the consumers' attitudes towards the phenomenon and therefore he distributed a questionnaire to customers in fast-food restaurants in Saudi Arabia. Their feedback indicates that the consumers frown when English texts are transliterated into Arabic because they still contain foreign features. The results of his study reveal that 97% of the respondents agree that the transliterations are incomprehensible in Arabic. In conclusion, Al-Agha (ibid) favors adaptation and literal translation to transliteration and loan words.

El-daly (2011) studies the basic elements of the discourse of advertising in Egyptian media. He investigates the interaction of language, image and layout and examines advertising persuasive strategies. El-daly (ibid) draws on pragmatic, psycholinguistic and sociolinguistic theories. He also discusses the interrelationship between culture and advertising discourse and clarifies some rhetorical categories in Arabic advertising. El-daly (ibid) emphasizes that we accept media images only if they suit our preferences. He also claims that the language of advertising has an effect on everyday communication.

Another study that explores the spread of code mixing on TV is Mustafa (2011). She investigates code mixing in talk shows and the attitudes of viewers towards it. Mustafa (ibid) states that Arabic-English code mixing on Arab TV networks takes different forms such as common expressions, loan words, translation, paraphrase and brand names. In her study, Mustafa mentions that viewers accept the practice of code mixing to different extents depending on different variables such as the topic discussed, frequency of watching TV, gender, specialization and academic level. She concludes that viewers are aware of code mixing which encourages them to use it in their daily lives.

2.5 Concluding Summary

According to the literature review presented in this chapter, linguistic research in the field of advertising has been popular in recent years. The first section shows that code-mixed advertising is a universal phenomenon and Arabic advertisements are not an exception. The second section demonstrates that the variation of syntactic constructions in advertisements is the least tackled issue by researchers and the two major works in this area were mainly concerned with the recall and recognition of the

slogans of the advertisements rather than with the attitudes of the consumers. Few studies aimed to investigate the feedback of consumers on different characteristics and aspects of advertisement. The copywriters must be aware of consumer attitudes or the advertisement will not be effective. The study reported here is hoped to promote linguistic research in advertising.

Chapter Three

Methodology

3.1 Introduction

The present chapter describes the corpus, the subjects of the study, the data collection processes and the data analysis procedures for each of the linguistic features under investigation. In examining the different features of Arabic TVCs, the researcher employs the relevant notions and approaches that are presented in the first two chapters in order to attain the best results.

3.2 Corpus

The study reported here utilizes two types of data, i.e. TVCs and attitudes of Saudi consumers. The TVCs are collected from one of the top rated public general channels in Saudi Arabia, i.e. MBC1, which is a pan Arab channel broadcasting in Arabic with a wide range of viewers in the Arab world. The TVCs are video recorded as the visual elements are very important when analyzing the data. Appendix I provides a CD of all the recorded TVCs.

Advertising can be commercial and non-commercial (Vestergaard and Schroder, 1985:1). Non-commercial advertising includes announcements from governments and institutions for charity purposes. On the other hand, commercial advertising is concerned with different products and services. The corpus of the current study consists of 302 TVC advertisements of products, such as food, drinks, hygiene products and services such as telecommunications**.** Table 1 below shows the

distribution of the TVCs which comprise the data in terms of product/service category.

Table 1

Distribution of TVCs in terms of product/service category

Category	Number	Percentage
Personal Care	96	31.8%
Food	73	24.2%
House Care	37	12.3%
Drinks	34	11.3%
Telecom Services	21	6.9%
Car Brands & Oils	12	4%
Fragrances	9	3%
Pharmaceutical	6	2%
Technology	5	1.6%
Cosmetics	3	1%
Companies	3	1%
Tourism	2	0.6%
Clothes	1	0.3%
Total number of TVCs	302	100%

Another important classification that needs to be highlighted is concerned with the origin of the manufacturers of the brands. Some advertisements promote international brands such as Dove, Kit Kat and Doritos while others promote local Arab brands such as NADEC, National Agricultural Development Company, and Al Marai that are

manufactured in the Middle-East. Out of the 302 TVCs, 50 TVCs (16.5%) advertise local brands while the rest 252 (83.5%) advertise international brands.

3.3 Subjects

The subjects who participated in the study expressed their attitudes towards the linguistic features tested in the study reported here, i.e. foreign language usage, syntactic complexity and Arabic varieties, are 100 Saudi nationals (50 males and 50 females) residing in Jeddah. They are selected from different age groups, genders, educational backgrounds and foreign language proficiency levels. The subjects belonged to one of the following age groups:

- 10 males and 10 females under 18
- 10 males and 10 females between 18 and 24
- 10 males and 10 females between 25 and 36
- 10 males and 10 females between 37 and 49
- 10 males and 10 females above 50

All subjects are native speakers of Hejazi Arabic who also know SA. The other variables, i.e. educational level and foreign language proficiency, are not controlled. However, it is very important for the study reported here to have a diverse group of subjects in order to cover as many opinions as possible in the society regarding the linguistic features being tested. Table 2 below shows the distribution of the education level of all subjects and Table 3 shows the distribution of the dominant language among the subjects.

Table 2

Distribution of education level among subjects

Education	Number	Percentage
Primary School	1	1%
Intermediate School	8	8%
Secondary School	35	35%
Undergraduate Degree	39	39%
Graduate Degree	17	17%
Total	100	100%

Table 3

Distribution of dominant foreign languages among subjects

Language	Number	Percentage
English	98	98%
French	9	9%
Other	4	4%

3.4 Data Collection

The data come from two sources, namely, the TVCs and the responses of the subjects towards them. Therefore, the data are collected in two stages. In stage one, the TVCs are collected and in stage two the subjects are asked to fill out a questionnaire.

3.4.1 Stage One: Collection of TVCs

Companies usually build media plans and book advertising campaigns on TV channels for several days, weeks, or months as the frequency element in advertising is very important (Roman and Mass, 1976:122). Accordingly, advertisements are repeated almost every day at the same times. Therefore, the data are collected in two different periods in order to include more varieties of TVCs. The first period covers the TVCs aired all day in July and August 2009 and the second period covers the TVCs aired all day in January and February 2010.

Starting from 12:00 PM until 12:00 AM, a different collection of TVCs is aired every hour on MBC1[i]. Thus, the TVCs are collected every day for 12 hours from 12:00 PM until 12:00 AM. The total duration of all the TVCs together is 13,173 seconds which is approximately 3 hours and 36 minutes. The duration of a single TV advertisement on MBC can be 60 seconds, 45 seconds, 30 seconds, 20 seconds, 15 seconds and 10 seconds. Moreover, there are 3- second advertisements that serve as sponsorship tags for different programs. These sponsorship tags include only the end frame of the TVC which usually includes a still image from the TVC with the brand

[i] This fact is probably due to the high prices of prime times on MBC1. According to the official website of MBC, a single TV advertisement spot for 60 seconds during prime time costs $6029.

name, the headline and the slogan plus the name of the program the brand is sponsoring. Picture 2 below is an example of a sponsorship tag.



Picture 2. A Three-Second Sponsorship Tag

When the 60 second TVC is available in the corpus, the other short cut formats are ignored. The corpus includes the other duration formats and the 3-second sponsorship tags only if they don't have a complete 60 second TVC.

3.4.2 Stage Two: Questionnaire Completion

The second set of data is collected through a questionnaire specifically designed to find out the most appealing features of the TVCs to the consumers. The questionnaire is composed of 10 questions written in Arabic for easy comprehension

on the part of the respondents. Appendix II provides a copy of the Arabic version of the questionnaire along with its English Translation. The questionnaire is basically based on the results of the analysis of the linguistic features in the collected 302 TVCs. Moreover, the subjects who filled out the questionnaire are met individually in order to help them answer all the questions. The subjects are given the questionnaire and asked to answer all questions without any influence from the researcher. Each question in the questionnaire, other than the biographical questions, requests the subjects to reply to the items with closed-ended answers and open-ended answers. First, the subject has to choose the best answer that describes his/her response. The closed-ended answers make it easier to calculate percentages and statistical data. On the other hand, open-ended answers allow the subjects to elaborate and state their full opinion regarding each matter. The open-ended answers are expected to allow the subjects to speak their minds and provide the researcher with different opinions regarding the linguistic features in the TVCs which are being tested. The closed-ended questions are mandatory while the open-ended questions are optional. Some subjects claimed that they don’t have anything to say. However, other subjects were very generous in the open-ended answers and they provided valuable inputs on the different linguistic features of the TVCs. After collecting all questionnaires, the data provided by the subjects in the closed set of questions are analyzed.

It should be noted that since the subjects are 100, the number of answers provided by the subject is the same as the percentage. Therefore, all the tables concerned with the subjects in the study reported here mention the percentage only unless subjects are given the option of choosing more than one answer such as question 9 in the questionnaire.

3.5 Analysis Procedure

The opposition of advertising standardization-adaptation debate presented in 1.6.4 plays an important role in analyzing the data of the study reported here. Some TVCs follow a full standardization approach and therefore all the elements of the TVCs appear in foreign language. These TVCs are included in analyzing the usage of foreign languages but they are ignored when analyzing the syntactic constructions and the Arabic language variety. The following subsections explain the analysis procedure followed for each of the main features the study aims to investigate, namely, the influence of foreign language, sentence complexity and language variety in TVCs.

3.5.1 Foreign Language Analysis

One of the challenges for this study is how to determine the origin of lexical items. One possible method, that Gerritsen, et al. (2007) follows, is to look up the word in authoritative dictionaries of the original language and the receiving language. For example, one of the words that appears in the data in one of the TVCs is the word *mood.* The word *mood* is an English word that occurs in almost all English dictionaries such as the 2006 edition of Longman Dictionary of Contemporary English and the 2004 edition of Oxford Concise English Dictionary. However, the word *mood* is not included in the latest 2008 edition of Al Waseet Dictionary, which will be used as the main authority to distinguish Arabic words in the study reported here besides the 2000 edition of Al Maram fi Al-Ma'ani wa Al-Kalam and the 1997 edition of Al Arabi Al Shamel Dictionary. Hence, the word is not Arabic. In addition, since *mood* has an established Arabic equivalent which is /maza:dʒ/, then the linguistic situation here is code-switching and advertisers use the word as an attention-getter device in the advertisement.

Furthermore, there are foreign words such as /baṭṭa:rijja/ that occurs in English dictionaries as *battery* and Arabic dictionaries as /baṭṭa:rijja/. Words as such are well established loanwords in Arabic and the criteria seem to be simple. However, there is a special kind of words such as the word /ʃuka:la:ṭa/ 'chocolate' and /ʃa:mbu/ 'shampoo' that has the following characteristics:

1) They are foreign
2) They do not appear in Arabic dictionaries
3) They are wide-spread and understood by most Arabic speakers
4) They do not have any Arabic equivalents

El-Yasin (1998:45) notices this special kind of borrowing in his data as well. He refers to this kind of borrowing and states that they may be seen as examples of “borrowing in the making”. El-Yasin (ibid) claims that it is difficult to predict whether these borrowed words will get established in Arabic or dropped later. However, words as such appear in El-Yasin’s data, as well as the data of the study reported here and people use and understand them and therefore they should not be neglected.

In order to solve the problem of categorizing words like *chocolate* and *shampoo*, the responses of randomly selected 20 native speakers of Arabic regarding the skeptical words were added to the criteria. If more than 17 (85%) respondents know and use the word correctly, then the word can be considered a loanword because the word is not perceived as foreign by the majority of native speakers (Romaine, 1989:55). However, this authorization of using words as such is not officially stated in Arabic dictionaries and therefore they are described as unestablished borrowings for the sake of the study reported here. For example, only 13 out of 20 respondents knew

the word *mood*. Moreover, those who knew the word acknowledged that the word is totally foreign. However, 20 out of 20 respondents knew what /ʃuka:la:ṭa/ is and the majority considered it to be an Arabic word although it doesn't appear in Arabic dictionaries. Therefore, words like /ʃuka:la:ṭa/ are described as un-established borrowings to distinguish them from established borrowings that appear in Arabic dictionaries such as /baṭṭa:rijja/ 'battery', /fita:mi:n/ 'vitamin', /bakti:rja/ 'bacteria', /fa:jrus/ 'virus'. Figure 4 below demonstrates the different language contact situations that occur in the 302 TVCs analyzed.

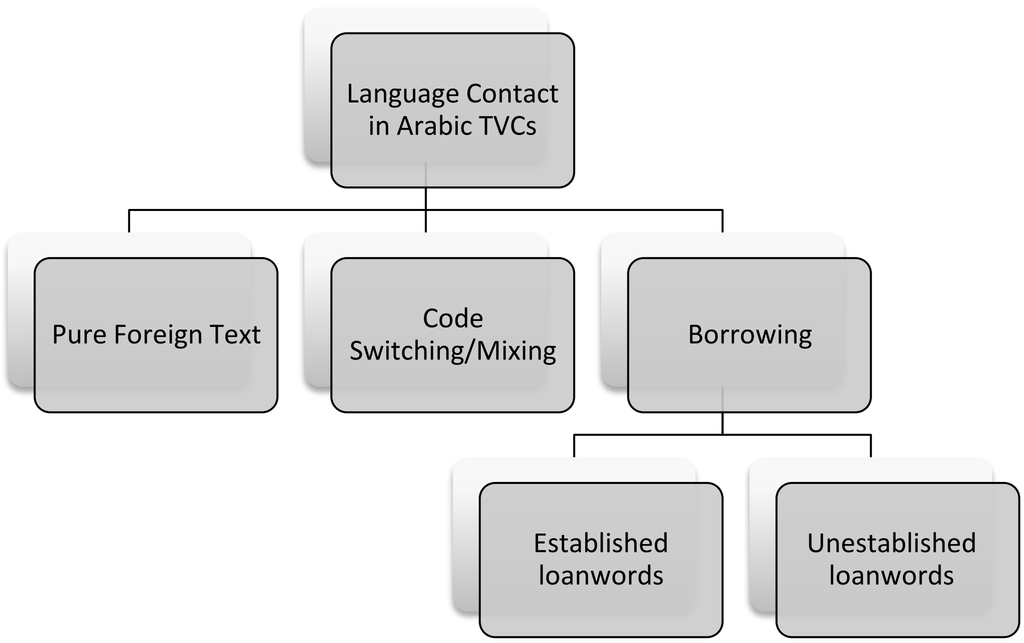


Figure 4. Language contact situations in Arabic TVCs

One last point that needs to be highlighted is that sometimes code-switching instances are misleading because the copy writers of the advertisement try to Arabize the word in their own way. If we analyze the context where the word *mood* appears,

we find that the word /mu:dak/ (Picture 3) has many features that may mislead a normal reader to consider the word as an Arabic word. First, the word is written in an Arabic script. Second, the affix -a*k* is added to the stem which in Arabic indicates that 'its yours', hence the word means *your mood*. However, the word is not Arabic.



Picture 3. The Word *Mood* in Arabic

What is also interesting in Arabic TVCs is that sometimes the brand and product names are written in Arabic script although they are totally foreign. Picture 4 below is an example of a TVC for Garnier-Color Naturals which uses Arabic script to state the brand and the product name rather than writing the foreign words in their original script or translating the product name (Color Naturals) which can be translated to Arabic very easily.



Picture 4. English Brand Name and Product Name in Arabic Script

3.5.2 Syntactic Complexity Analysis

An analysis of the sentences that appeared in the TVCs is conducted in order to explore the complexity of the language of Arabic TVCs. Sentences are first classified into simple constructions and complex constructions. As mentioned in 1.4, complex constructions include long sentences, negations, questions and passives while a simple construction is a single independent clause that is not a negation, question or passive, i.e. that is the kernel sentence which is a simple declarative statement. Then, the different types of complex constructions, i.e. long sentences, questions, negations and passives are described. One of the challenges of the syntactic analysis of TVCs is that it is sometimes difficult to determine the boundary of sentences. Since most of the text is spoken, there are no punctuation marks that may resolve the problem. Hence, sentence boundaries

here are determined when a complete thought is expressed in the sentence and when it is felt that the speaker pauses before the next sentence. Following are two examples of sentences that express a complete thought:

(4) عندما تستدعي الحاجة إلى مسكن للألم، العديد منا يعتمد على بنادول

/ʕendama tastadʕi al-ħa;ga ʔila musakkin lil ʔalam al-ʕadi:d minna jaʕtamid ʕala banadɔ:l/

'Whenever there is a need for a tranquilizer, people rely on Panadol'

(5) وراء كل ناجح نادك

/waraʔ kul na:geħ nadik/

'Behind every successful person, there is Nadec'

3.5.3 Analysis of Arabic Language Varieties

The first step in analyzing the Arabic language varieties in the TVCs is to identify the standard variety and the colloquial variety. The distinction between SA and CoA is discussed in 1.6.6. The next step is to identify the different origins of colloquial varieties. Some dialects are very obvious such as the Egyptian dialect. However, distinguishing certain dialects, such as Syrian and Lebanese, might not be an easy task. The grouping of the various Arabic dialects presented by Aoun et al. (2010:2) is adopted for the analysis of the data. According to Aoun et al. (ibid), the main geographical linguistic groupings are the Maghreb (North Africa), Egypt, the Levant and the Gulf. The different dialects were identified once a lexical or a phonological feature that is specific to a certain group of dialects appears.

It was difficult to trace the origin of some dialects in the TVCs. Sometimes the text is too short and none of the specific features emerge. In other TVCs, it is felt that the text is attempted not to include any specific feature from a specific dialect.

Perhaps, not including any specific feature from a specific dialect makes the TVC accessible to as many speakers of the Middle-East as possible. An example of the first option, i.e. the shortness of the text, appears in a TVC for Fine where the actors keep saying:

(6) عطيني فاين

/ʕaṭi:ni faijn/

'Give me Fine'

In this example /ʕaṭi:ni/ is a colloquial form that is used by more than one Arabic dialect. An interesting example to illustrate the second option, i.e. the disappearance of any specific features, comes from a TVC for a fragrance by Diesel. The TVC is originally English but it has been adapted for Arab viewers in the form of adding a subtitle without a speaker. The subtitle, as it stands, is not dialect specific; its dialect specificity may be revealed when read out or voiced. An example of this is shown in Picture 5.



Picture 5. Colloquial Arabic Used in a Mute Subtitle of a TVC

Chapter Four

Results and Discussion

4.1 Introduction

This chapter aims to discuss three main linguistic features in the Arabic TVCs, i.e. foreign language usage, sentence complexity and Arabic language varieties. After analyzing and discussing each of these features, the attitudes of the consumers are explored in order to determine their reactions towards these features.

4.2 Usage of Foreign Languages in TVCs

For the analysis of the foreign languages used in the TVCs, it is useful to start by presenting the structure of the TVCs. The following components of each TVC will be examined: the brand name, the headline, the slogan and the body copy. The brand name, headline and slogan are defined in the first chapter in section 1.6.1. The body copy which refers to the VO is also defined in the same section. The analysis also includes any written text in the TVC plus the music, as the lyrics of the music may contribute to the theme and idea of the TVC. Any extra information, e.g. websites and pictures (e.g. the pack of the brand) will not be included in the analysis. Websites have a standard form and the company usually uses the brand name for the website address. For example, the website for Twix is (www.twix.com). The pictures of product packages are available in advertisements probably just to show consumers how the packs look like when the consumers go to purchase the products and not because they have special linguistic features that may influence the consumers in the

TVC. In fact, most of the essential elements on the packs are usually included in the advertisement such as the brand name and any special message the company wishes to convey.

There are also specific product names that provide consumers with specific descriptions of a particular brand. For Instance, Oral B, which is a brand name for oral care products such as toothpastes and toothbrushes, introduced a toothbrush and named it Expert. Thus, the brand name in the advertisement becomes Oral B Expert in which Expert is the product specific name. The data show that advertisers use different ways to express the specific product name. Sometimes it appears in the original language and sometimes in the translation. For example, Sensodyne, another known brand for oral care, manufactured a new toothpaste which was named Pronamel but marketed in the Middle-East using its Arabized version /wa:qi al-mi:na/.

The next subsections provide answers to the first three study questions in 1.4. The first subsection provides a quantitative analysis of foreign language use in the TVCs. Then, sections 4.2.2, 4.2.3 and 4.2.4 present the different types and qualities of foreign language expressions used in each part of the TVCs, i.e. brand names, product names, headlines, slogans, VO and written text, which appear in the corpus and how foreign languages appear in Arabic TVCs. Finally, 4.2.5 presents the attitudes of subjects towards foreign language usage in TVCs.

4.2.1 Quantitative Aspects

The majority of the TVCs (66%) in the corpus include languages other than Arabic. In some cases, more than one language is used in the same TVC. Figure 5 below classifies the TVCs according to the language used in the verbal and written communication of the TVC.

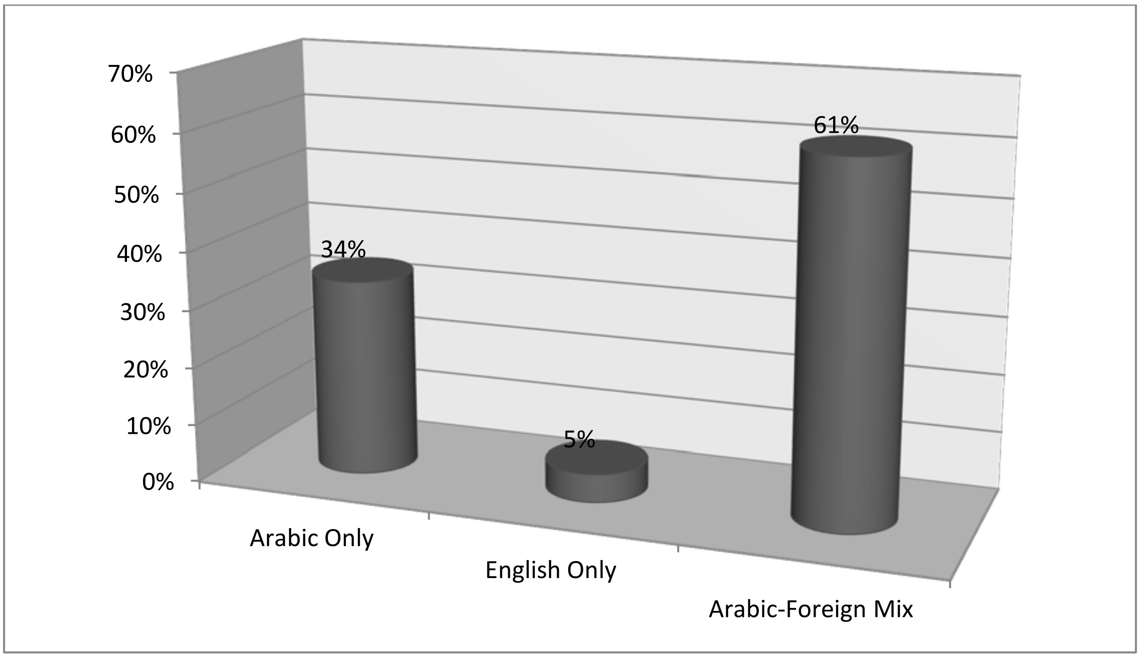


Figure 5. Classification of TVCs according to the language used in the text

The language of the TVCs can be classified into three categories:

(1) Arabic only

(2) English only

(3) Arabic-foreign mix

Figure 5 above shows the percentages of the languages used in the text of the TVCs. The first dominating foreign language used is English. In fact, 5% of the TVCs are exclusively in English as they follow the standardization approach in advertising while 61% of the data show a foreign-Arabic mix. It is not common for MBC1 to air the same TVC in its original standardized version and in an adapted version. However, in the data, Galaxy chocolate has two exact TVCs, one in Arabic and one in English. Pictures 6 and 7 below show two shots from the two TVCs

respectively. The VO of the TVC in (6) is in SA while the VO of the TVC in (7) is in English.



Picture 6. Galaxy TVC in Arabic



Picture 7. Galaxy TVC in English

It is worth noting that the previous classification of the language used in the TVCs acknowledges the occurrence of the brand name as part of the TVC. However, it was noticed that in many TVCs the only foreign element that appears is the brand name. Therefore, it was analyzed again without including the brand names. Surprisingly, before excluding the brand names from the quantitative analysis only 5 (2%) of the TVCs are totally monolingual in Arabic. However, once brand names are excluded from the analysis, 34% of the TVCs are solely Arabic. Figure 6 shows the distribution of the TVCs in terms of the language used after excluding the brand names from the analysis. Some of these TVCs are advertising for local Arab brands such as Afia cooking oil, Al Arabi cooking oil and Saudi Telecom Company (STC). Other TVCs advertising for international brands such as Clorox, Bounty and Kraft are also monolingual in Arabic except for the brand name only.

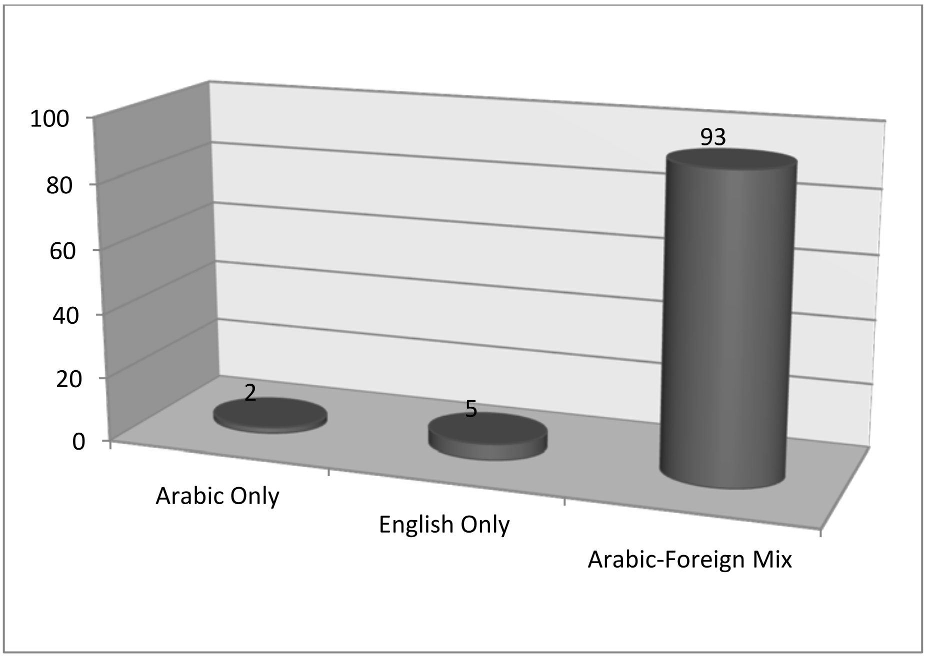


Figure 6. Classification of TVCs before excluding brand names

The data include TVCs using French, Italian, Japanese and Hindi. However, the motivational factors for using such languages are different from the many instances and motivational factors for using English which will be discussed later in section 4.2.5. The different contexts where English is used are much more complicated than the other languages used in Arabic TVCs as will be shown in the next sections.

4.2.2 Brand Names: A Special Case

Another critical issue is concerned with brand names. Brand names are different from the other linguistic elements in advertisements. Brand names may be considered a special class of words because of their unique linguistic attributes (Gontijo and Zhang, 2007:23).

Since the main purpose of creating a brand name is identifying the product, many brand names simply describe the major benefit of the product such as Air Wick. However, according to the data, this is not the norm. Some brand names are more complicated because the meaning of the words is not clear, e.g., Twix, Pringles and Nokia. In order to trace the origin of the language of different brand names that appeared in the data to know which language the word belongs to, the reseracher attempted to either search how the brand name was created in the official website of the brand or inquire about this by contacting the mother company through email. Table 4 lists a sample of the foreign brand names that occurred in the data along with their origin and meaning.

Table 4

Foreign brand names

No.	Brand	Product Type	Origin	Meaning and Metaphor
1	Ace	Washing Liquid	English	Extremely skillful at doing what it does
2	Air Wick	Air Spray	English	The spray is like the candle in spreading a good smell
3	Amla	Hair Oil	Indian	Indian gooseberry
4	Cadillac	Car Brand	N/A	Name of a person
5	Castrol	Car Oil	English	Contraction of castor oil which the product is made of
6	Chevrolet	Car Brand	N/A	Name of a person
7	Clear	Dandruff Shampoo	English	The hair becomes clear from dandruff when used
8	Clorox	Liquid Bleach	English	From the words "chlorine" and "sodium hydroxide" which in combination forms the bleach's active ingredients
9	Close up	Toothpaste	English	No worries about bad mouth smell when getting closer to people when it is used
10	Coffee	Coffee Whitener	English	Always used with coffee

	Mate			
11	Colgate	Oral Care	N/A	Name of a person
12	Dolce & Gabbana	Fragrance	N/A	Names of two persons
13	Dior	Fragrance	N/A	Name of a person
14	Doritos	Tortilla Chips	Spanish	Small pieces of gold
15	Downy	Clothes Softener	English	The clothes become very soft when used
16	Duracell	Battary	English	A blending from (durable) and (cell)
17	Fair & Lovely	Cream	English	The skin becomes fair & lovely when used
18	Ford	Car Brand	N/A	Name of a person
19	Gillette	Razors	N/A	Name of a person
20	GMC	Car Brand	English	Acronym of General Motors Cars
21	Goody	Food Brand	English	Delicious to eat
22	Gucci	Fragrance	N/A	Name of a person
23	Head & Shoulders	Dandruff Shampoo	English	The head and the shoulders will be clear from dandruff when the shampoo is used
24	Heinz	Ketchup	N/A	Name
25	Herbal Essences	Shampoo and Conditioner	English	The shampoo contains all herbal essences that are good

				for the hair
26	HP	Information Technology Company	N/A	Acronym for the names of Hewlett and Packard
27	Hunydai	Car Brand	Korean	Modern, trendy and contemporary
28	IKEA	Home Products	N/A	An acronym for Ingvar Kamprad (the founder) Elmtaryd (The farm where he grew up) Agunnaryd (his home parish)
29	Johnson	Personal Care	N/A	Name of a person
30	KFC	Fried Chicken	English	An acronym for Kentucky Fried Chicken
31	Kinder	Chocolate	German	Children
32	Kleenex	Tissues	English	From Clean
33	Kraft	Cheese	N/A	Name of a person
34	La coste	Fregrance	N/A	Name of a person
35	Lexus	Car Brand	Latin and French	The name "Lexus" combines word roots evoking images of luxury and technology such as the Latin "luxus" and the French "luxe" for elegance
36	LG	Electronics	N/A	Acronym for Lucky Goldstar

37	Lindt	Chocolate	N/A	Name of a person
38	Lipton	Tea	N/A	Name of a person
39	L'oreal	Hair Products	French	Pertaining to the lore
40	Lux	Soap	Latin and English	Meaning (light) in Latin and is evocative to (luxury)
41	Maggi	Instant soups and stocks	N/A	Name of a person
42	Max Factor	Cosmetics	N/A	Name of a person
43	McDonalds	Fast Food Restaurant	N/A	Name of a person
44	Memories	Chocolate	English	Associating the chocolate with good times
45	Mr. Muscle	Cleaning Spray	English	Indicates the strong ability of the brand to clean tough grease
46	Maybelline	Cosmetics	N/A	Combination of Maybel (name of a person) and Vaseline (The product)
47	NADEC	Dietary Products	English	An acronym for National Development Company
48	Nestle	Food and Drink Products	N/A	Name of a person
49	Nescafe	Coffee	French	A combination of Nestle (name of a person) and Café

				(French)
50	Neutrogena	Skin Care	English	From (neutralize) because the skin is able to return to its normal pH just one minute after the soap is used
51	Nina Ricci	Fragrance	N/A	Name of a person
52	Nivea	Skin Care	Latin	Meaning snow-white
53	Nokia	Communication Comapny	N/A	Name of a town in Finland
54	Pampers	Baby Diapers	English	Taking care of the child in a very pampering way
55	Pepsi	Cola Drink	English	Referring to the digestive enzyme pepsin
56	Philadelphia	Cheese	N/A	Name of a city in USA
57	Persil	Washing Powder	N/A	Chemical substance derived from its original ingredients, perborate and silicate
58	Pizza Hut	Fast Food Restaurant	English	Referring to the first restaurant of the chain which was very small in Kansas, USA
59	Pond's	Personal Care	English	The products come naturally from the pond
60	Pringles	Potato Chips	N/A	Name of a street in Ohio, USA

61	Raid	Insecticide	English	Symbolizing an attack to kill insects
62	Rimmel	Cosmetics	N/A	Name of a person
63	Snickers	Chocolate	N/A	Name of a horse
64	STC	Telecommunication Company	English	Acronym for Saudi Telecom Company
65	Twistos	Potato Chips	English	From (twist) because of the shape of the chips
66	Twix	Chocolate	English	Compounding (twin) and (biscuits)
67	Valantino	Fregrance	N/A	Name of a person
68	Vicks	Medication	N/A	Name of a person

As the data show, brand names can fall in one of the following seven categories;

1) Names of persons such as Ford.
2) Descriptions of the product itself like Goody and Twistos.
3) Evocative names that evoke a relevant feeling associated with the brand such as Memories and Lux.
4) Complex clippings like Clorox and Twix.
5) Acronyms like IKEA.
6) Geographical names after places such as Nokia and Philadelphia.
7) Personifications like Mr. Muscle.

Table 5 below provides the number and percentage of the attested types of brand names in the data.

Table 5

Frequency of the attested types of brand names

Category	Number	Percentage
Names of Persons	23	33.8%
Descriptions	14	20.6%
Evocative	12	17.6%
Complex Clippings	8	11.8%
Acronyms	7	10.3%
Geographical Names	3	4.4%
Personification	1	1.5%
Total	68	100%

As apparent from the list, most of the brand names have English origin. This is probably because most of the brands that are available in the Middle-Eastern market are American or British. However, even some local Arab brands use English words for their brand names such as Fine, which is a Jordanian brand name for tissues. Not only do some Arab brands use English names but some also use English acronyms e.g., STC, which stands for Saudi Telecom Company. The reason why Arab local brands use English in their brand names is not yet completely clear. Perhaps, as El-Yasin and Mahadin (1996) suggest, foreign elements are meant to associate the brands with good quality.

As mentioned in section 4.2.1, product names are used to describe the product and to distinguish it from other products produced by the same brand. For example, Olay, a known brand for skin care products, has many different products for different

purposes such as White Radiance, Regenerist and Total Effect 7. These different product names give the consumers information about the specialty of this specific product. Therefore, it is important that the consumers understand the product name in order to know its benefit. Appendix III provides examples of different foreign product names that appeared in the data.

Unlike international brand names, international product names are sometimes written in Arabic. For example, Sensodyne has a product named /wa:qi al mi:na/ 'pronamel' and Herbal Essences has a shampoo named /kaθi:r kaθi:r kaθi:f/ 'very very thick'. Moreover, it was noticed that for some brands, the product name sometimes appears in English and sometimes appears in Arabic. For example, Ariel Pro-Zim is sometimes mentioned as such and sometimes mentioned as /quwwat al-ʔiḍa:fa:t/ 'the power of additives'. Therefore, it is safe to say that product names are more flexible for adaptation than brand names which are globally-oriented.

As the data of the study reported here reveal, new words are coined, existing words are blended, acronyms and person names are used to name the brands. Furthermore, some brand names are overgeneralized to the extent that they have been used as common nouns by Arabic speakers (El-Yasin, 1998:46). For example, Kleenx and Fine, which are brand names for tissue papers, are used to refer to any kind of tissue papers by Arabic speakers in different instances. Therefore, it was reasonable to separate brand names from the other elements of the TVCs in the quantitative analysis in section 4.2.1 because sometimes the TVC does not employ any foreign language except for the brand name which may be well known and used by the consumers. The extensive use of foreign words and expressions in brand names and product names is also reflected in Bulawka (2006) which concludes that product names and labeling dominates the usage of foreign words in Polish advertisement

4.2.3 Headlines and Slogans

As mentioned in section 1.6.1, a headline is the largest display matter of an advertisement that sets the theme of the copy while a slogan is a sentence or a phrase that is repeated consistently in different advertisements to express the central message. Copywriters and advertisers in general give thoughtful attention to the headline and the slogan because they may be used for a whole campaign, which means that headlines and slogans may last for a long time in a series of advertisements and not just one. In addition, the slogan is expected to be associated with the brand in the mind of the consumer. For example, one of the most successful slogans in the Middle-East that most people recognize is the slogan /ja lazi:z ja rajeʔ/ by 7-up which has been used for years.

The TVCs that follow the standardization approach use headlines and slogans that are totally foreign without any Arabic translation. From all the adapted TVCs, only 10 slogans and headlines used one or more foreign words. Some of these words belong to the group of un-established borrowings mentioned in 3.5.1. To recall, un-established borrowings share the following features:

1) They are foreign
2) They do not appear in Arabic dictionaries
3) They are wide-spread and understood by most Arabic speakers
4) They do not have any solid Arabic equivalent to be replaced with

Examples of Un-established borrowings are /kre:m/ 'cream' (which occurred in two different slogans), /burgar/ 'burger', /ru:mansi/ 'romantic'. Other words, such as *style, mood, break, max* (a clipping of maximum) belong to the group of code-switching instances mentioned in 3.5.1. These words share the following features:

1) They do not appear in Arabic dictionaries

2) They are probably not understood by the majority of Arabic speakers

3) Words like *style*, *mood* and *break* have well established Arabic equivalents

Only two TVCs use two separate headlines in which one is Arabic and the other is English. Picture 8 shows a shot from a TVC for Twix that uses such a technique of using Arabic and English for the headline. It should be noted that in the VO, the presenter only says the Arabic headline.



Picture 8. A TVC for Twix that Uses English and Arabic Headlines

What is also worth mentioning is that some of the un-established borrowings that are used in headlines and slogans can not be replaced by any other pure Arabic word. Any attempt to translate the words will result in a totally awkward sentence. For instance, the headline of a TVC advertising Americana Burger is as following:

(1) هوا دا البرجر

/hu:wwa da al-burgar/

'This is the burger'

Another headline advertising Pond's Age Miracle is:

(2) هل يستطيع أي كريم فعل هذا

/hal jasṭaṭi:ʕ ʔaj kre:m fiʕl ha:ða/

'Can any cream do this'

Maybe an Arabic possible translation for burger would be *ʃaṭi:ra* and an Arabic possible translation for cream would be *diha:n*. However, both would make the headline look funny because these words do not describe the item specifically as the foreign words do. On the other hand, there are code-switches that occur in the data, such as *mood* in the following headline for Bario:

(3) عيش مودك

/ʕi:ʃ mu:dak/

'Live your mood'

And *break* in the following headline for kit kat:

(4) خدلك بريك.. خدلك كيت كات

/xudlak bre:k.. xudlak kit ka:t/

'Have a break... have a Kit Kat'

These code switching instances can easily be replaced by a pure Arabic word. For example, *mood* can be replaced by /maza:dʒ/ and *break* could be replaced by /ʔistira:ħa/ and the sentence is still fine and the sense of the word will not change. So, perhaps the message the advertisers aim to convey targets a certain group of

consumers. Going back to the word *mood* mentioned in section 3.5.1. Bario, which is a non-alcoholic beer, target male youth. The copywriter of the advertisement probably included the word *mood* in the headline in order to make the personality of the brand look trendy in order to attract the attention of the specific target audience and to relate the product to the youth normal daily lives.

4.2.4 VO and Written Texts

The data used in this study reveal numerous examples of foreign languages use in the main body of the advertisement. The majority of the 184 language mixed TVCs incorporate foreign elements in the VO and the written text of the TVC. Similar to slogans and headlines, some of the expressions are un-established borrowings that cannot be replaced by any Arabic words such as /ʃa:mbu/ 'shampoo', /ʃuka:la:ta/ 'chocolate', /kre:m/ 'cream', /kre:ma/ 'whipping cream', /katʃb/ 'Ketchup' and /majone:z/ 'mayonnaise'. Other code-switched instances include words like *mix* and *peanut butter* and for scientific names like *theanine*, *aion tech*, *pre-biotic*, *pro-biotic*, *amino shield* and *paracetamol.* Following is a discussion of the different purposes for utilizing foreign languages in the main text of the TVCs.

The first apparent reason for utilizing foreign words is the lack of the appropriate equivalents in Arabic. As mentioned in the previous section, it is difficult for example to find equivalents for words like *ketchup*, *mayonnaise* and *chocolate*. It is clear that there are some attempts by the copywriters to find proper Arabic replacements for some borrowed words. For example, the word *gel* appears in some TVCs as /sa:ʔil/, so instead of saying /ʤel al-ʔistiħma:m/ 'shower gel', they say /sa:ʔil al-ʔistiħma:m/. Moreover, the word /tikno:loʤja/ (technology) which is not an authoritative loanword is sometimes used in this form or by using the proper Arabic

equivalent which is /taqnija/. However, not all words can be arabized in this manner because the meaning could be lost in the translation as in the case of *burger* and *chocolate*.

The second obvious reason is to inform the consumers about sophisticated elements in the product which may, in the advertisers minds, add to the value of the product. What is noticeable is that sometimes when foreign words are said by the VO presenter, they are accompanied by a written text either in Arabic or in English to make the consumers see the new word and not just hear it (Picture 9).



Picture 9. A Scientific Word Written and Said in One of the TVCs

Another reason for mixing English or any other foreign language with Arabic is to attract the attention of the target consumers. For instance, in a TVC for Doritos, a brand name for nachos, the presenter says:

(5) اختار ميكسك

/ʔixta:r miksak/

'Choose your mix'

The English word (Mix) in this sentence reflects the trendy personality of the brand. Doritos targets youth as shown in the TVC where we see a group of persons playing hip hop and rock music. Most likely, mixing English in the advertisement is attempted to attract the target consumers of this brand, mainly young people, who might think that mixing English in speech reflects trendiness.

The last motivational factor for using any foreign language is the symbolic effect associated with using a specific language. For example, an advertisement for pasta may use Italian in order to reflect the good quality of the product since pasta is originally Italian. There are two TVCs from the data that demonstrate this factor clearly. The first is a TVC for Chevrolet, an American brand name for cars. The TVC uses Japanese to show a Japanese automobile company executive who sends two of his employees to spy and see why people in the Gulf Region of the Middle-East prefer American cars over the Japanese cars[i]. Furthermore, in the same TVC, English is used used when the shop seller explains to the two spying employees how Chevrolet has many great features for a very convenient price. It should be noted that during the Japanese and English dialogue, an Arabic subtitle for what is being said is provided in the TVC. Hence, this particular TVC employs three languages: Japanese, English and

[i] The competition between American and Japanese automobile industry is known to be very intense.

Arabic. Three shots from the TVC are shown in Picture 10 below. The second TVC is for Zain, a very well known telecommunication company in the Middle-East. It uses a Hindi song along with an Arabic subtitle. Although the whole TVC is in Hindi, it is not a global standardized TVC but it is especially produced for Middle-Eastern clients. The purpose of using Hindi is purely symbolic. Perhaps, the advertisers want to establish an effect similar to the joyful mood in some of the songs of Indian movies which are considered popular in the Middle-East. After giving the TVC an atmosphere of joy and happiness, both the headline and the slogan appear in SA at the end of the TVC (Picture 11). After looking at the proportion of foreign languages used in Arabic TVCs, it is noticed that English is the only language that is utilized for symbolic as well as other reasons.







Picture 10. TVC for Chevrolet Employing Japanese



Picture 11. TVC for Zain Employing Hindi

It was important in the analysis not to mix some of the foreign written texts in the adapted TVCs because the TVCs in their original foreign versions contain some foreign elements. For example, an adapted TVC for LG contains the expression ‘borderless television’ but this expression is not emphasized because the presenter of the VO says the following Arabic text when the English ‘borderless television’ appears on the screen:

(6) تلفزيون من غير حدود

'Television without borders'

/tilfizjo:n min ʁe:r ħudu:d/

We should keep in mind that maybe the appearance of the phrase ‘borderless television’ is not intentional but the line was there in the original foreign TVC and it was not changed when the TVC was adapted to Arabic.

It is also important to consider the songs that are associated with some TVCs. Some of the adapted TVCs keep the original music without any changes and the lyrics of the song remain in its original language. An adapted TVC for Close-up toothpaste employs an English song that is directly related to the plot of the advertisement although the language of the TVC is Arabic. On the other hand, some brands do change the lyrics of the music as well. By comparing a TVC for Lipton that appears in the data with the original international version of the TVC, it was found that the advertisers translated the words of the song in order to appeal to Arab consumers. Also, by comparing an adapted TVC for Coca-Cola that appears in the data with the original international version of the TVC, it was found that the advertisers changed

the whole song that was played during the TVC by a song performed by a famous female singer in the Middle-East but that is also related to the plot of the TVC.

4.2.5 Consumers' Attitudes towards Foreign Language Usage in Arabic TVCs

This section summarizes the answers for two items in the questionnaire, questions 5 & 6, which aim to elicit the attitudes of the consumers towards the use of foreign languages in Arabic TVCs.

The first question asks the subjects if they approve of the usage of any foreign language in Arabic TVCs. Table 6 below shows the percentage of the consumers' responses regarding this matter.

Table 6

Subjects' approval of the usage of foreign language in Arabic TVCs

Attitude	**Percentage (n = 100)**
Strongly approve	5%
Approve	37%
Neutral	17%
Disapprove	32%
Strongly disapprove	9%
Total	100%

The table above reveals that 41% of the subjects either strongly disapprove or disapprove using a foreign language in Arabic TVC. On the other hand, 42% of the subjects strongly approve or approve this practice in Arabic TVCs. The rest of the subjects (17%) have neutral attitudes. The result of the question implies that the subjects have a significant difference in their attitudes towards foreign language usage in TVC's.

As for the open-ended part of the question, some of the reasons mentioned that support the usage of foreign languages in Arabic TVCs include the following:

- Foreign languages have a strong influence on different consumers with various influences from different age groups.
- The usage of foreign languages in TVCs familiarizes the youth with the foreign languages.
- The usage of foreign language modernizes the appearance of the TVC.
- The usage of foreign language creates a unique change in the TVCs which will satisfy the consumers who always seek change in advertisements.
- The usage of foreign language in Arabic TVCs helps to clarify the message of the advertisement.
- Some of the youth care so much about foreign languages and they find them very inspiring.
- The usage of foreign languages in TVCs spreads knowledge and culture.

The subjects who strongly disapprove or disapprove of using foreign languages in Arabic TVCs mentioned the following reasons.

- We are Arabs and we have to use our Arabic language.
- Arabic is enough for marketing the product.

- Because the TVCs are aired on an Arabic channel, advertisements should be in Arabic.
- Most of the viewers are Arabic speakers so it is better to use Arabic in order to ensure that the message of the advertisement is clear.
- The usage of the mother tongue language is better in delivering the message of the advertisement.
- Foreign TVCs do not use Arabic so why should we use their language?
- The society contains uneducated persons and old people who only speak Arabic and that's why advertisements must be in Arabic.

The second question in the questionnaire requests the subjects to tell if they are convinced that the usage of foreign words and expressions in Arabic TVCs increases the chance of their acceptance of the product. Table 7 below shows the distribution of the subjects' answers.

Table 7

Subjects beliefs as to whether the use of foreign words and expressions in TVCs increases the acceptance of the products

Attitude	**Percentage (n = 100)**
Strongly convinced	4%
Convinced	33%
Neutral	23%
Not convinced	31%
Strongly not convinced	9%
Total	100%

As Table 7 shows, 40% of subjects believe that the usage of foreign expressions and words in Arabic TVCs does not increase the chances of the product to be accepted. This is slightly higher than the percentage of those who think that using such elements in Arabic TVCs increases the chances of the product to be accepted which is 37%. Again, the answers to the question indicates that there is no definitive stand among consumers towards the use of foreign elements in Arabic TVCs.

4.3 Syntactic Complexity

The analysis of syntactic complexity answers the fourth and fifth study questions in 1.4. First, the analysis starts with the quantitative aspects and then

discusses simple constructions and complex constructions in separate subsections. The attitudes of subjects towards syntactic complexity are presented in 4.3.4.

4.3.1 Quantitative Aspects

For the analysis of syntactic complexity, the TVCs that follow the standardization approach and are totally foreign are ignored because the aim of the study reported here is to test the attitudes of Arabic native speakers towards Arabic TVCs and not foreign texts. First of all, it is useful to start by classify the phrases that appeared in the data into syntactically simple constructions and syntactically complex constructions. Complex constructions include long sentences, negations, questions and passives while simple constructions include single clauses that are not negations, questions or passives. As mentioned earlier, complex constructions include negations, questions and long sentences. Negations and questions are easy to identify but one of the tricky issues here is determining how long a sentence should be to be considered long. For the study reported here, the exact number of words will not be considered. If the sentence contains more than one independent clause, then it is considered long as shall be discussed in 4.3.2.1. The number of simple constructions in the TVCs is 837 (58%) while the total number of complex constructions is 602 (42%). Figure 8 below shows the distribution of TVCs constructions into simple and complex constructions and Table 8 shows the distribution of complex constructions in terms of sentence description.

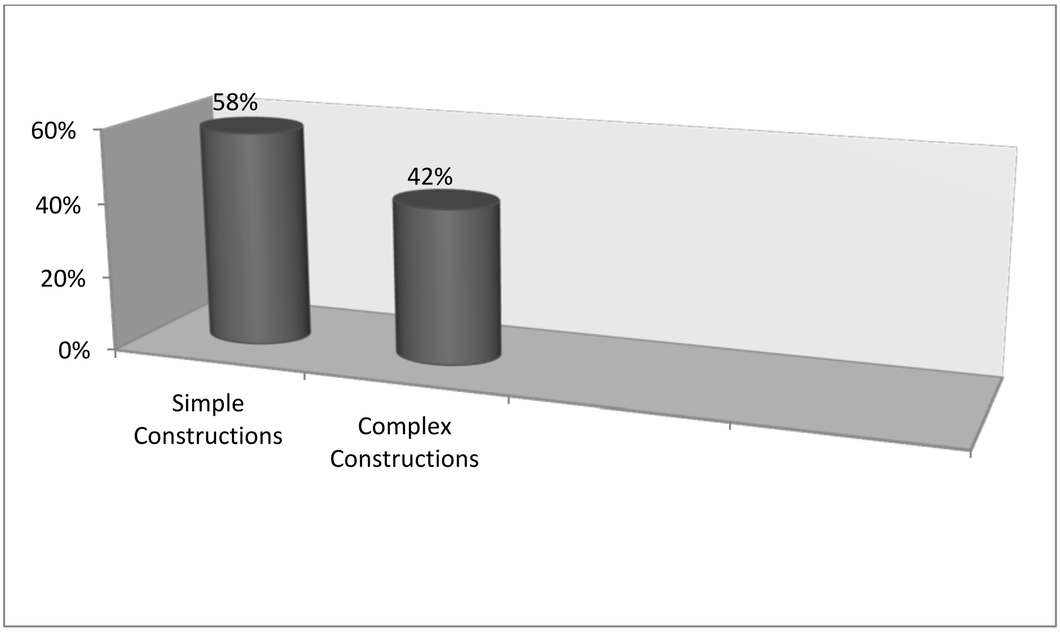


Figure 7. Distribution of simple and complex constructions in TVCs

Table 8

Number & percentages of complex constructions

in terms of sentence description

Description	Number	Percentage
Long	377	62.6%
Question	139	23.1%
Negation[i]	86	14.3%
Total	602	100%

[i] One negation was in the passive voice (see 4.3.3.3)

4.3.2 Simple Constructions

It is expected that syntactically simple constructions will outnumber syntactically complex constructions because it has been always thought that simple is best in advertising (Lowrey, 1998:187). Copywriters prefer simple constructions in order to make it easier for the viewers to follow what is being said.

As mentioned earlier, simple constructions in the data of the study reported here include single independent clauses. Some of the sentences are verbless and they occur consistently in Arabic TVCs; therefore, the phenomenon needs to be highlighted. In English, the norm is that a verbal sentence has a subject and verb. A verbless sentence tends to express a complete thought in order to be grammatically correct. However, in the discourse of Arabic TVCs, there are two important exceptions for this rule. First of all, the language of advertising, even in English, may allow a noun phrase to operate as an independent clause in all areas of the advertisement (Rush, 1998). Following are examples of international English verbless headlines:

- "Diet Pepsi. The choice of a new generation"
- "Pepsi. Something for everyone"
- "7-up. Seven flavors in one drink"
- "Coca-cola. The coke side of life"

Second, Arabic is a language that allows verbless predicates such as /al-baitu kabi:r/ 'The house is big' (Aoun et al., 2010:35). This kind of construction occurs frequently in the data such as the following examples:

(7) الفرق واضح

/al-farq wa:ḍiħ/

'The difference is clear'

(8) المستقبل بين يديك الآن

/al-mustaqbal bajna jadajka al-ʔa:n/

'The future is in your hands now'

The constant use of verbless sentences in the language of advertising shows that such sentences play a great role in attracting and persuading the consumers. Moreover, some of the TVCs contain only one word. In fact, one of the TVCs used three separate single words throughout the TVC as the following example:-

(9) الطاقة... القوة... الفعالية

/aṭ-ṭa:qa… al-quwwa… al-faʕa:ljja/

'Energy… Power…Efficiency'

4.3.3 Complex Constructions

This section presents three different types of complex constructions, i.e. long sentences, questions and negations. Following is a discussion of each type along with illustrative examples from the data.

4.3.3.1 Long Sentences

As argued earlier, long sentences in this work are compound or complex sentences. As Table 8 shows, long sentences are more frequent than the other types of complex constructions. Long sentences in the data appear in different forms. The first form is compound sentences such as in:

(10) البعض يبحث عن السعادة و البعض الآخر يصنعها

/al-baʕḍu jabħaΘu ʕan as-saʕa:da wa al-baʕḍu al-ʔaxar jaṣnaʕuha/

'Some look for happiness and others create it'

The second form is complex sentences consisting of a dependant clause and an independent clause as in:

(11) بدلاً من نشر الإنفلونزا لنساعد على نشر الحماية

/badalan min naʃr al-ʔinfluwanza li nusa:ʕid ʕala naʃr al-ħimaja/

'Instead of spreading influenza, let’s help spreading prevention'

The third form are sentences which contain adjectival subordinate clauses as in:

(12) جليد (سنس أند سبراي) المعطر الأتوماتيكي للجو الذي يعمل عند الحاجة

/glejd al-muʕaṭṭir al-ʔutoma:ti:ki lel gaw ʔalaði jaʕmal ʕind al-ħa:ga/

'Glade (sense and spray) … the automatic air freshener that works when needed'

4.3.3.2 Questions

Table 5 above shows that 23.1% of the complex constructions that appeared in the TVC are questions. The different instances where questions are used in the TVCs explain different purposes for using questions.

Some questions appear at the beginning of the TVC. The answer to the question, which is stated by the presenter, explains the benefits of the product. Following is an example of a question that is stated at the beginning of a TVC for

Dettol and followed by the answer that explains how efficient Dettol is and how it gives the user more time to spend with his/her family instead of mixing different cleaning products to clean the house:

(13) هل تبعدك الخلطات عن عائلتك

إليكِ ديتول الجديد. يفكك البقع، يقضي على الجراثيم، يلمّع و يعطّر

/hal tubʕidki al-xalṭa:t ʕan ʕa:ʔilatik

ʔilailki detol al-dʒadi:d jufakiku al-buqaʕ jaqḍi ʕala al-dʒaraΘi:m julammʕ wa juʕaṭṭir/

'Do mixtures keep you away from your family

We introduce to you the new Dettol. It removes grease, kills the germs, shines and perfumes'

Many of the questions that appear in the data are rhetorical questions that are not meant to be answered. These rhetorical questions are used for persuasion only and usually appear in the headline or slogan of the TVC. Following is an example of such questions:

(14) هل يستطيع أي كريم فعل هذا

/hal jasṭaṭi:ʕ ʔaj kre:m fiʕl ha:ða/

'Can any cream do this'

4.3.3.3 Negations

Negation constitutes 14.3% of the complex constructions in the collected TVCs. Negation is a mechanism that is frequently used in advertisements especially

in headlines and slogans. Below are examples from slogans for Tifal, Snickers and Al Marai:

(15) ما إلك غنى عنَا

/ma ʔilik ʁina ʕanna/

'You cannot do without it'

(16) لا توقف

/la twaggif/

'Don’t stop'

(17) إيش ما يصير ما أترك العصير

/ʔi:ʃ ma jṣi:r ma ʔatruk al-ʕaṣi:r/

'Whatever happens, I won’t drop the juice'

Furthermore, negation appears in the beginning or the middle of the main copy as in the following sentences extracted from the middle of a VO in a TVC for Panadol:

(18) مافي مجال للتجريب... ما في مجال للفشل

/ma:fi madʒa:l lil tadʒri:b ma:fi madʒal lil faʃal/

'There is no room for trial… there is no room for failure'

It is worth noting that the data include only one negative passive construction, which was in SA, that appeared in a TVC for Lexus:

(19) لم يُعهد جمالها من قبل

/lam juʕhad dʒama:luha min qabl/

'Its beauty has never been witnessed'

This headline could be described as different compared to the other headlines and slogans that appeared in the study because it is in SA and because of the passive voice. It could be argued that the headline matches the brand Lexus which is considered a luxurious brand. However, if the same headline appeared in a TVC for a non-alcoholic beer or chips, it may seem odd.

It is important to note that this example was classified under the negation constructions and therefore doesn't appear in the statistics in section 4.3.1.

4.3.4 Consumers' Attitudes towards Syntactic Complexity in Arabic TVCs

In order to test the subjects' attitudes towards syntactic complexity and answer question 5 in the study questions, 5 sentences are created based on the syntactic complexity patterns that appeared in the TVC, i.e. simple, long, negation, question and passive. The brand name used in the sentences is invented (Routi) instead of a known brand name that may influence the opinions of the subjects[i].

Table 9 below displays the subjects' preferences of the sentences.

[i] As to the researcher's knowledge, there isn't any product that carries this name.

Table 9

Subjects' preferences of syntactically different sentences

Type	Example	Percentage (n = 100)
Simple	Prepare the best meal with Routi.	35%
Long	To prepare the best meal, use Routi.	12%
Negation	Nothing is better than Routi.	15%
Question	Is there anything better than Routi?	19%
Passive	The best meals are prepared with Routi.	19%
Total		100%

As Table 9 reveals, 35% of the subjects prefer the simple construction (Prepare the best meal with Routi). However, if we combine the percentages of the rest of the constructions that represent syntactically complex constructions, the majority of the subjects (65%) prefer complex constructions. Within the complex constructions, most of the subjects prefer the question construction (Is there anything better than Routi?) and the passive construction (The best meals are prepared with Routi) to the negation construction (Nothing is better than Routi) and finally the long construction (To prepare the best meal, use Routi). Accordingly, it is safe to claim that syntactic complexity may not affect the persuasiveness of the TVC. On the contrary, complex constructions might attract consumers more than simple constructions.

4.4 Arabic Language Varieties in TVCs

The analysis of Arabic language varieties in this section answers the sixth and seventh questions in 1.4. First of all, quantitative aspects are discussed in order to compare the appearance of SA and CoA. Then, the different patterns of using SA and CoA are discussed. But first it is important to discuss a very unique kind of SA and CoA mix that appears in the Arabic TVCs. It was noticed that some Arabic TVCs attempt to employ the standard variety but with a special colloquial touch. In these TVCs, the lexical items of the text are purely in SA but the presenter's pronunciation and intonation of the words clearly reflect his/her geographic origin. This phenomenon is clear when the transcription of the TVCs are read rather than just heard. For the analysis of the study reported here, written texts that use SA as the base will be classified under the standard variety regardless of the speaker. It could be that the copywriter or the TV presenter attempts to avoid lexical items that are assigned to a certain regional dialect and tries to stick as much as possible to SA in order to appeal to the largest possible number of people. However, the presenter may wish for a possible effect that might be associated with a certain dialect to reach the consumer and hence the origin of the presenter is emphasized. Finally, section 4.4.3 presents the attitudes of consumers towards Arabic language varieties in TVCs.

4.4.1 Quantitative Aspects

Table 10 shows the distribution of SA in CoA in the Arabic TVCs.

Table 10

Distribution of SA and CoA in the TVCs

No.	Language Variety	Number	Percentage
1	SA only	117	40.8%
2	CoA only	98	34.1%
3	Standard and colloquial mix	72	25.1%
	Total	287	100%

As the previous table shows, the majority of the 287 Arabic TVCs are solely in SA (40.8%). Furthermore, a large number of TVCs use only colloquial Arabic dialects (34.1%) while some TVCs mix SA and CoA (25.1%). The different patterns of mixing SA and CoA are discussed in the following section.

The Arabic colloquial varieties that appear in 170 (59%) TVCs (combining 2 & 3 in Table 10) include different regional dialects that are listed in Table 11 below along with the number of the TVC's that utilized the dialect and the percentage of each dialect. As mentioned is section 3.5.3, the main linguistic groupings of Arabic dialects the study manifests are the Maghreb (North Africa), Egypt, the Levant and the Gulf.

Table 11

Distribution of colloquial dialects in the TVCs

Dialect	Number	Percentage
Gulf	80	47%
Levant	66	38%
Egyptian	13	8%
Maghreb	3	2%
Neutral (Could belong to several Arabic dialects)	8	5%
Total	170	100%

Table 11 shows that the most frequently used dialects in the TVCs are the Gulf dialects group (47%) which covers Saudi and Kuwaiti dialects. In effect, no other Gulf dialects are attested in the data. MBC1 is the top rated channel among Saudis as mentioned earlier in section 3.2. Therefore, many companies that target the Saudi market advertise their products on MBC1. Hence, the popularity of MBC1 among Saudis explains the dominance of the Gulf dialects, especially the Saudi dialect in the TVCs. Followed by the Gulf dialects are the Levant dialects (38%) and the Egyptian dialect (8%). It is important to mention that these two dialect groups have a special status in the Middle-East because of their recurrent presence in TV programs. The Maghreb dialects are the least frequently used dialects (2%). Finally, 5% of the Arabic TVCs use a sort of neutral dialect that can belong to the different groups of dialects presented in the table such as the example mentioned in 3.5.3.

4.4.2 Patterns of Using SA and CoA

The difference of the percentages of SA and CoA in the TVCs is not significant. SA appears in 66% of the Arabic TVC (combining 1 & 3 in Table 10) while CoA appears in 59% of the Arabic TVCs (combining 2 & 3 in Table 10). This subsection attempts to identify the patterns of using SA and CoA in the TVCs and comment on different examples of each pattern.

The first pattern is using SA only or CoA only throughout the TVC. Some researchers, such as Gully (1996:9), claim that advertisements that employ SA only appear only in prestige advertisements such as those for banks, airlines and cars. However, the data of the study reported here reveal that advertisements for brands of personal care, food, house care, drinks, telecommunication services, car brands and oils, pharmaceutical products and technology can also use SA only. The only categories that didn't use SA only are cosmetics and fragrances. On the other hand, all categories that are listed in section 3.2 have examples of TVCs that use CoA only.

The second pattern is to have all the TVC in SA except for the slogan or headline, written or said by the VO presenter, in CoA. An example of this pattern is a TVC for Coco Pops in which the presenter describes the benefits of the products in SA as follows:

(20) هل يجعل كوكو بوبس أداء صغارك أفضل في الصباح

/hal jadʒʕal kuku pups ʔada:ʔ siʁa:rik ʔafḍal fi aṣ-ṣaba:ħ/

'Does Coco Pops make your children’s performance better in the morning'

تثبت الأبحاث أن الصغار الذين يبدأون يومهم بفطور مثل كوكو بوبس هم على الأرجح

أفضل أداءاً ممن لم يفطروا

/tuϴbit al-ʔabħa:ϴ ʔnna aṣ-ṣiʁa:r ʔallaði:na jabdaʔu:na jawmahum bi futu:r miϴla kuku pups hum ʕala al-ʔardʒaħ ʔafḍalu ʔada:ʔan min man lam juftịru/

'Research has proven that children who take Coco Pops for breakfast most probably outperform their peers'

فحصة واحدة توفر لهم ما يحتاجونه من الفيتامينات و الحديد و الكالسيوم ليبدأوا يومهم

/fa ħiṣṣatun wa:ħida tuwaffiru lahum ma jaħta:dʒu:nahu min al-vi:tami:na:t wa al-ħadi:d wa al-ka:lsjum li jabdaʔu jawmahum/

'One serving provides them with the required vitamins, iron and calcium to start their day'

هل لاحظتي الفرق

/hal la:ħaðti al-farq/

'Have you noticed the difference '

إذاً زويديهم بالبداية الصحية

/ʔiðan zawwidi:hum be al-bida:ja aṣ-ṣiħja/

'Then, give them the right starter'

مية مية عطونا كوكو بوبس بزبدية

/mijja mijja ʕaṭu:na kuku pups b-zibdijja/

'100% … fill Coco Pops in the bowl'

The third pattern is the opposite of the previous pattern. Some TVCs employ CoA throughout the TVC and then switch to SA in the slogan or headline. An example of this pattern is a TVC for Knorr instant soup in which a conversation between a husband and a wife unfolds as follows:

(21) الزوجة: كيف عملتا

/ki:f ʕmilta/

'Wife: How did you do it'

الزوج: برمت الدني كلاً لجيب أحسن مكونات. جبت أطيب وصفة وطبختن وعملتن شوربة

/baramt id-dini killa la dʒi:b ʔaħsan mukawinat ʤibt ʔatjab waṣfi wi ṭabaxtu:n we ʕmiltun ʃu:raba/

'Husband: I travelled the world to bring the best ingredients. I got the best recipe to make the best soup'

الزوجة: بعرف حداً بيعملا بنفس الطريقة

/baʕrif ħadan bjaʕmila bi nafs iṭ-ṭari:ʔa/

'Wife: I know someone else who does it the same way'

الزوج: دايماً لمستك بتعمل فرق

/da:jman lamistik btaʕmul fariʔ/

Husband: Your touch always makes a difference

متحدث ثالث: كنور.. لتشرق مائدتك بالخيرات

/knur li tuʃriqa ma:ʔidatuki bil xajra:t/

'Third speaker: knorr… your table will be flourished with goods'

The next pattern is mixing of SA and CoA within the body copy, which is mainly the VO. It has been noticed that in TVCs that follow certain dramatic plots, as when a normal conversation between the actors happens, the conversation is in CoA. Perhaps, the conversation is in CoA because this is the norm in daily life and the usage of CoA in this context will make the TVC seem real. However, when a third person interferes to talk about the benefits of the product, he/she uses SA. However, very few TVCs use SA in the casual conversations in the TVC between the actors but using SA in an everyday conversation setting is not the norm. Therefore, it is safe to

consider them as odd because if the message of the TVC is intended to show that the product is part of the daily life of the consumers, then the message should be in a natural setting in which the colloquial variety is spoken and not SA. For instance, if we change the variety spoken in the previous example of Knorr TVC to SA, the conversation will seem weird because a husband and a wife in a natural setting do not talk to each other in SA.

Consequently, there are different ways of using SA and CoA in TVCs. However, advertisers tend to use some general patterns. Whether or not these patterns are acceptable by consumers needs to be investigated.

4.4.3 Consumers' Attitudes towards Arabic Language Varieties in TVCs

This section presents and discusses the answers of three questions in the questionnaire, question 8, 9 and 10, which aim to explore Saudi consumers' attitudes regarding Arabic language varieties in Arabic TVCs.

The first question asks the subjects if they approve of using colloquial Arabic in the TVCs. Table 12 below shows the percentage of responses to this question.

Table 12

Subjects' attitudes towards the usage of CoA in TVCs

Attitude	**Percentage (n = 100)**
Strongly Approve	12%
Approve	45%
Neutral	22%
Disapprove	18%
Strongly disapprove	3%
Total	100%

As Table 12 above suggests, the majority of the subjects (57%) are in favor of using CoA in Arabic TVCs. The following reasons are given by the subjects who are in favor of using CoA in the TVCs:

- It is better to use CoA with some products that appeal to certain age groups.
- CoA allows more sense of humor.
- CoA makes the viewer sense real life in the advertisement.
- Some of the audience is not very familiar with SA and therefore it is better to use CoA in advertisements.
- The usage of CoA maximizes the circle of the people who understand the advertisement and it is closer to the public.

- Some of the products are associated with a certain city or area and therefore the advertisement should use the dialect of that specific area.
- SA is more difficult to understand than CoA nowadays.

Subjects who disapprove of using CoA in Arabic advertisements provided the following reasons:

- The usage of CoA is not professional.
- Because CoA differs from one Arab country to another, CoA may minimizes the chances of the product to be marketed in areas that may not understand the CoA dialect used in the advertisement.
- It is better to use SA so that it doesn’t disappear and so that Arabic language won’t die.

The questionnaire also includes a question that requires the subjects to choose the Arabic dialect that gives them a positive impression towards the brand. Table 13 shows the subjects’ preferences of Arabic dialects.

Table 13

Subjects' preferences of Arabic dialects

Dialect	Number	Percentage
Gulf Dialects	47	33%
Levant Dialects	28	20%
Egyptian Dialect	53	38%
Maghreb Dialects	2	2%
Other	10	7%
Total	140	100%

As the table above shows, the majority of the subjects (38%) prefer the Egyptian dialect although it the Egyptian dialect appeared in only 5% of the TVCs. Following are some reasons mentioned by the subjects justifying their choice:

- The Egyptian dialect is associated with sense of humor and adds fun to the advertisement.
- The Egyptian dialect is persuasive.
- The Egyptian dialect is understandable by all Arab people.

Following the Egyptian dialect are the Gulf dialects as 33% of the subjects chose them as their favorite. The subjects gave the following reasons their preference:

- The Gulf dialects allow the audience to understand the advertisement better.
- The Gulf dialects are clear.

- The Gulf dialects should be used in advertisement because people from the Gulf are the most consuming.

The Levant dialects are preferred by 20% of the subjects. Following are the reasons provided by the subjects supporting their choice:

- The Levant dialects attract the attention of the consumers.
- The Levant dialects are soft, sweet and comfortable to the ears of Arabs.
- The Levant dialects are popular in the media especially in TV series and that's why they should also be used in advertisements.

The last question in the questionnaire asks the subjects whether they think that TVCs aired on Arabic TV channels should be in SA only. Table 14 below shows the attitudes of the subjects towards this question.

Table 14

Attitudes of subjects towards the usage of SA only in TVCs

Attitude	**Percentage**
Strongly agree	8%
Agree	12%
Neutral	20%
Disagree	50%
Strongly disagree	10%
Total	100

As noticed from the previous table, the majority of the subjects disagrees with the statement and believes that TVCs should not be restricted to using SA. Below are some of the reasons given by the subjects:

- The TVCs will look like a boring educational material.
- SA works with certain TVCs that promote certain products but not all TVCs.
- The TVC will not seem real and it will be clear to the consumers that it is only acting.
- Most people are attracted to CoA dialects and these dialects will have greater influence on consumers.
- Many people don't understand SA very well and therefore they will not be attracted to the TVC.

However, 20% of the subjects believe that the TVCs should use SA only. Following are some reasons mentioned by these subjects.

- Everybody understands SA.
- We must be proud of the Arabic language and use it everywhere.
- It is important to use SA in TVCs in order to emphasize the importance of using SA.
- SA only can clearly express the intended message.

Chapter Five

Conclusion and Recommendations

5.1 Introduction

The field of advertising is such an interesting field. As presented in 1.6.3, products should be treated as persons with special personalities. In order for the consumers to develop positive attitudes towards the product, this personality must be shaped very well in order to be accepted. The way this personality speaks to the consumers is very important for the success of the advertisement, which promotes the product, to be accomplished. In the study reported here, some linguistic features of Arabic TVCs were analyzed, i.e. the usage of foreign language, syntactic complexity and Arabic language varieties. Below are concluding remarks to the study questions presented in 1.4 above.

5.2 The Usage of Foreign Languages

One of the purposes of the study reported here is to examine the proportion of foreign elements in Arabic TVCs. It was found that the majority of the TVCs aired on MBC1 utilize foreign words and expressions. Using foreign words and expressions is not only for the sake of using foreign elements. Sometimes the reference of the word is not clearly conveyed unless a foreign, or semi-foreign if we can call it, element is used such as words like *chocolate* and *sandwich* in which the study refer to as un-established borrowings. On the other hand, some TVCs utilize purely foreign words in code-switching instances as a way of attracting consumers such as words like *break*

and *mood*. But are consumers really attracted to such TVCs? The responses of subjects indicate that this matter is controversial and the attitudes of consumers vary. Some consumers believe that the emergence of foreign elements is a natural process and that it is a positive thing. Other consumers are more passionate about the Arabic language and they believe that such influence could lead to the loss of Arabic so they think it is better to fight back against such influence. Finally, the results also showed that foreign words appear mostly in brand names. This was clearly reflected when brand names were excluded from the quantitative analysis. Foreign words and expressions also appear in the other parts of the TVCs such as slogans, headlines, VO and written texts but not as many as brand names.

5.3 Syntactic Complexity

The syntactic complexity of Arabic TVCs was investigated and the results of the TVCs analysis indicate that Arabic TVCs utilize simple constructions more than complex constructions which include long sentences, questions, negations and passives. This result was expected as many copywriters tend to keep the message simple in order to be comprehended easily by the consumers. However, the attitudes of the subjects reveal that complex constructions are more preferred than simple constructions and some subjects view them as more attractive than simple constructions. The most preferred complex constructions are questions and passives. What is interesting is that the construction of questions appeared in 23% of complex constructions in the TVCs but the construction of passives appeared only once in all the data although it was chosen to be the best for 19% of the subjects.

5.4 Arabic Language Varieties

The diaglossic situation of Arabic is reflected in the TVC collected for the study reported here. The study attempted to compare the proportion of SA and CoA in Arabic TVCs. The analysis revealed that the majority of the TVCs used SA more than CoA. Furthermore, the analysis revealed that there are different patterns for mixing SA and CoA within the TVC. Below is a summary of the use of Arabic in the data:

1) Using SA only or CoA only throughout the TVC
2) The whole TVC is in SA except for the slogan or headline in CoA
3) The whole TVC is in CoA except for the slogan or headline in SA
4) Mixing SA and CoA in the VO through different speakers

Moreover, the study looked into which Arabic dialect, i.e. Gulf, Levant, Egyptian or Maghreb, is used more in the TVCs. It appeared that the Gulf dialects appeared in most of the TVCs. As for the attitudes of the consumers, the majority of the subjects preferred CoA to SA, explaining that CoA is more natural than SA and that it helps the TVCs to seem real. The majority of the subjects also thought that Arabic TVCs should not use SA only and that it is better to incorporate foreign CoA as well. Finally, the answers of the subjects revealed that the Egyptian dialect has a popular status among the Saudi consumers followed by the Gulf dialects, the mother tongue of all subjects.

5.5 Recommendations

Following are some recommendations that may be taken in future reserach:

1) It is reasonable to test the effects of different demographics such as age, gender and education on the attitudes of consumers.

2) This study was confined to TVCs only, it is possible to investigate the same features in newspapers, magazines, billboards and any other means for advertising.
3) It might be interesting to use the same analysis of the study reported here to analyze different programs on TV such as talk shows or the news.
4) Arab dictionary writers and lexicographers may consider including foreign words that are well recognized by Arabic speakers and don't have proper Arabic equivalents such as *shampoo* and *chocolate*. Even if dictionary writers and lexicographers want to preserve the Arabic language without any foreign influence, they can refer to such words as foreign instead of ignoring them.

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Appendices

Appendix I

A CD of the TVCs recorded from MBC1

Appendix II

The Arabic questionnaire which was distributed to the subjects and its translation into English

بسم الله الرحمن الرحيم

برنامج ماجستير اللغويات
قسم اللغة الإنجليزية وآدابها
كلية اللغات الأجنبية
الجامعة الأردنية

السلام عليكم و رحمة الله و بركاته ..

إن المعلومات التي تقدمها في هذه الاستبانة ستستخدم فقط في إطار الإعداد لرسالة ماجستير بعنوان "الخصائص اللغوية للإعلانات التجارية التلفزيونية وموقف المستهلك السعودي منها". جميع المعلومات التي ترد في هذه الاستبانة لن تستخدم إلا لأغراض البحث العلمي فقط فآمل منك التعاون معي والإجابة بشكل واضح عن جميع الأسئلة بكل دقة وموضوعية.

مع الشكر الجزيل سلفاً على تعاونك وجزاك الله تعالى خير الجزاء.

الباحثة

ريم أحمد المدني

الرجاء وضع علامة ( ) في المكان المناسب.

1 -العمر:

( ) أقل من 18 سنة　　( ) من 37 سنة إلى 49 سنة

( ) من 18 سنة إلى 24 سنة　　( ) أكثر من 50 سنة

( ) من 25 سنة إلى 36 سنة

2 -الجنس:

( ) ذكر　　( ) أنثى

3 -المستوى التعليمي:

( ) ابتدائي　　( ) جامعي

( ) متوسط　　( ) دراسات عليا

( ) ثانوي

4 -اللغات التي تتقنها/تتقنينها غير العربية ومدى اتقانك لها:

1) اللغة: ....

( ) ممتاز　　( ) جيد جداً　　( ) جيد　　( ) ضعيف

2) اللغة: ....

( ) ممتاز　　( ) جيد جداً　　( ) جيد　　( ) ضعيف

3) اللغة: ....

( ) ممتاز　　( ) جيد جداً　　( ) جيد　　( ) ضعيف

5 -هل تؤيد/تؤيدين استخدام أي لغة اجنبية في الإعلانات التجارية التلفزيونية العربية؟ الرجاء التوضيح.

( ) أؤيد بشدّة　　( ) لا أؤيد

( ) أؤيد　　( ) لا أؤيد بشدّة

( ) محايد

التوضيح:____

____

____

6 -ما مدى قناعتك بأنّ استخدام كلمات وعبارات أجنبية في الإعلانات التجارية التلفزيونية العربية يزيد من فرصة تقبلك للمنتج؟ الرجاء التوضيح.

( ) مقتنع بشدّة ( ) غير مقتنع

( ) مقتنع ( ) غير مقتنع بشّدة

( ) محايد

التوضيح:____

____

____

7 -كمستهلك/مستهلكة، أي من هذه الجمل يكوّن لديك انطباعاً إيجابياً عن المنتج؟ الرجاء التوضيح.

( ) حضّر/حضّري أفضل وجبة مع روتي.

( ) لتحضر/لتحضري أفضل وجبة استخدمي روتي.

( ) مالك غير روتي!

( ) هل هناك أفضل من روتي؟

( ) تحضّر أفضل الوجبات مع روتي.

التوضيح:____

____

____

8 -هل تؤيد/تؤيدين استخدام اللهجة العامية العربية في الإعلانات التجارية العربية؟ الرجاء التوضيح.

( ) أؤيد بشدّة ( ) لا أؤيد

( ) أؤيد ( ) لا أؤيد بشدة

( ) محايد

التوضيح:____

____

____

9 -باعتقادك، أي من اللهجات العربية الآتية تساعدك في تكوين انطباع إيجابي عن المنتج؟ الرجاء التوضيح.(يمكن اختيار أكثر من إجابة)

( ) اللهجات الخليجية

( ) اللهجة الشامية

( ) اللهجة اللبنانية

( ) اللهجة المصرية

( ) اللهجات المغاربية

( ) أخرى

التوضيح:________________________________

____

____

10 - هل تعتقد/تعتقدين أنّ الإعلانات التجارية التي تذاع عبر القنوات العربية يجب أن تكون باللغة العربية الفصحى فقط دون إدخال أي كلمات أو عبارات أجنبية أو لهجات عربية عامية؟ الرجاء التوضيح.

( ) أعتقد بشدّة ( ) لا أعتقد

( ) أعتقد ( ) لا أعتقد بشدة

( ) محايد

التوضيح:________________________________

____

____

In the Name of Allah, Most Gracious, Most Merciful

Linguistics Masters Program

English Language and Literature Department

Faculty of Foreign Languages

University of Jordan

The information you provide in this questionnaire will only be used in the analysis of data for an M.A. thesis with the title “The Linguistic Features of TV Commercials and the Attitudes of Saudi Consumers”. All the information that appears in this questionnaire will be used for scientific research purposes only. Your cooperation in answering all the questions objectively and accurately is highly appreciated.

Thank you very much in advance and may Allah reward your effort.

The Researcher

Reem Al Madani

Please put a cross (x) next to the answer you think most applicable to you. You may also wish to provide a further explanation to your answer with regard to some questions. A blank space is left for this purpose.

1- Age:

( ) Less than 18 years old

( ) 18 to 24 years old

( ) 25 to 36 years old

( ) 37 to 49 years old

( ) More than 50 years old

2- Gender:

( ) Male

( ) Female

3- Education:

( ) Primary school

( ) Intermediate school

( ) Secondary school

( ) Undergraduate degree

( ) Graduate degree

4- Familiar languages and proficiency level:

1) Language:....................

( ) Fluent ( ) Very good ( ) Good ( )Basic

2) Language:....................

( ) Fluent ( ) Very good ( ) Good ( )Basic

3) Language:....................

( ) Fluent ( ) Very good ( ) Good ( )Basic

5- Do you approve the usage of any foreign languages in Arabic TV commercials? Please Explain.

( ) Strongly approve
( ) Approve
( ) Neutral
( ) Disapprove
( ) Strongly disapprove

Explanation:____

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6- Are you convinced that the usage of foreign words or expressions in Arabic TV commercials increases the chance of your acceptance of the product? Please explain.

( ) Strongly convinced
( ) Convinced
( ) Neutral
( ) Not convinced
( ) Strongly not convinced

Explanation:____

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7- As a consumer, which of the following sentences creates a positive influence on you towards the product? Please explain.

( ) Prepare the best meal with Routi.

( ) To prepare the best meal use Routi.

( ) Nothing is better than Routi.

( ) Is there anything better than Routi?

( ) The best meals are prepared with Routi.

Explanation:____

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8- Do you approve the usage of colloquial Arabic in Arabic TV commercials? Please Explain.

( ) Strongly approve
( ) Approve
( ) Neutral
( ) Disapprove
( ) Strongly Disapprove

Explanation:____

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9- In your opinion, which of the following Arabic dialects creates positive attitudes towards the product? Please Explain. (you can choose more than one answer)

( ) Gulf dialects

( ) Levant dialects

( ) Lebanese dialect

( ) Egyptian dialect

( ) Maghreb dialects

( ) Other

Explanation:____

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10-Do you agree that TV commercials aired on Arabic channels must be in Standard Arabic without using any words or expressions from any foreign language or colloquial Arabic. Please Explain.

( ) Strongly agree

( ) Agree

( ) Neutral

( ) Disagree

( ) Strongly Disagree

Explanation:____

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Appendix III

A list of the foreign product names that appeared in the data

No.	Product Name	Brand
1	Fresh Matic	Air Wick
2	Pro-zim	Ariel
3	Multi-quick	Braun
4	Satin Hair	Braun
5	SRX	Cadillac
6	Passion	Camay
7	Magnetic	Castrol
8	Malibu	Chevrolet
9	Cruse	Chevrolet
10	Tech-soft	Clear
11	Ice Cool	Clear
12	White Now	Close-up
13	360°	Colgate
14	Total	Colgate
15	Complete Seven	Crest
16	Natural	Dettol
17	Collisions	Doritos
18	Go Fresh	Dove
19	Therapy	Dove
20	Glmour Collection/Golden Star	Fa

21	Cold Active	Fairy
22	Super GT	Fuchs
23	Color Naturals	Garnier
24	Fructies	Garnier
25	Blue 3	Gillette
26	Fusion Power Phantom	Gillette
27	Glass Sense	Glade
28	Sense & Spray	Glade
29	Acadia	GMC
30	Flora Bay	Gucci
31	Smart	HP
32	Active Spray	Jif
33	Coco-Pops	Kellogg's
34	Surprise	Kinder
35	Bueno	Kinder
36	Senses	Kit Kat
37	Béchamel	Knorr
38	Challenge	Lacoste
39	Prado	Land Cruiser
40	Chai Latte	Lipton
41	RevitaLift	Loreal
42	Second Skin	Max Factor
43	Dream Moose	Maybelline
44	McChicken	Mcdonald's

45	Chicken McNuggets	Mcdonal's
46	McArabia	Mcdonal's
47	Red Mug	Nescafe
48	Visibly Clear	Neutrogena
49	Lift	Nivea
50	Beauty Lift	Nivea
51	N 97	Nokia
52	White Radiance	Olay
53	Regenerist	Olay
54	Total Effect 7	Olay
55	3D White	Oral B
56	Expert	Oral B
57	Cold & Flu Day	Panadol
58	Extra	Panadol
59	Max	Pepsi
60	P'zone	Pizza Hut
61	Age Miracle	Pond's
62	Flawless White	Pond's
63	V8	Rexona
64	Valantino	Rock & Dreams
65	Quick Net	STC
66	Broadband Joud Plus	STC
67	AutoClean	Tefal
68	Spa Breeze	Venus

69	Vapo Rub	Vicks

الخصائص اللغوية للإعلانات التجارية التلفزيونية وموقف المستهلكين السعوديين حولها

إعداد

ريم المدني

المشرف

الأستاذ الدكتور جهاد حمدان

ملخــــــص

تهدف هذه الدراسة إلى استعراض ثلاث خصائص لغوية في الإعلانات التجارية التلفزيونية العربية وهي استخدام اللغات الأجنبية ، تعقيد التراكيب اللغوية، وتنوع اللغة العربية ما بين الفصحى والعاميَة. كذلك تعرض الدراسة مواقف المستهلكين السعوديين من هذه الخصائص الثلاث.

تناقش الدراسة هذه الخصائص اللغوية في ضوء الموضوعات الآتية:

1) عدد الإعلانات التجارية التلفزيونية التي تحتوي على عبارات أجنبية

2) اللغات الأجنبية المستخدمة في الإعلانات

3) الكلمات والعبارات الأجنبية في مواضع مختلفة من الإعلانات

4) مواقف المستهلكين السعوديين من استخدام اللغات الأجنبية في الإعلانات

5) عدد التراكيب المعقدة نحوياً و التراكيب البسيطة نحوياً في الإعلانات

6) أثر التعقيد النحوي على تحفيز المستهلكين لشراء المنتج في الإعلانات التجارية التلفزيونية العربية

7) الأنماط المختلفة لاستخدام اللغة العربية الفصحى و اللغة العربية العاميَة في الإعلانات

8) اللهجات العربية المحببة لدى المستهلكين

احتوت عينة الدراسة على 302 إعلاناً تجارياً تلفزيونياً عربياً مأخوذ من قناة تلفزيونية عربية وهي قناة راديو و تلفزيون العرب (MBC1) لتحليل الخصائص اللغوية الثلاث وبعد ذلك قامت الدراسة بتحليل مواقف المستهلكين التي تم جمعها عن طريق استبانات قامت عينة البحث من المجتمع السعودي بتعبئتها.

خلصت الدراسة إلى أن أغلب الإعلانات التجارية تحتوي على كلمات و عبارات أجنبية، و أن أكثر لغة أجنبية مستخدمة هي اللغة الإنجليزية كما كان متوقعاً. كما أن معظم العبارات الأجنبية في الإعلانات التجارية وُجدت في العلامات التجارية أكثر من باقي مكوَنات الإعلان. وكانت آراء و مواقف عينة البحث من استخدام اللغات الأجنبية في الإعلانات التجارية التلفزيونية متباينة؛ حيث أبدى بعضهم قبولاً وتشجيعاً لها في حين أبدى آخرون عدم قبولهم و رفضهم لها. أمَا عن التعقيد اللغوي فقد وجدت الدراسة أن نسبة ورود التراكيب البسيطة أكثر من نسبة ورود التراكيب المعقدة في الإعلانات التجارية العربية ولكن عينة البحث وجدت أن الأشكال المختلفة للتراكيب المعقدة أفضل من التراكيب البسيطة. وأظهرت الدراسة أيضاً أنماطاً مختلفةً لاستخدام اللغة العربية الفصحى واللغة العربية العامية في الإعلانات التجارية التلفزيونية العربية. كما بيّنت الدراسة أن اللهجة المصرية أكثر لهجة محببة لدى الكثيرين من عينة البحث.